TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Phillips, Philadelphia, Pa.

ASA LEE WILLARD.

THE MATINEE GIRL.



AMONG THE TALL TIMBERS, Aug. 15.

The Matinee Girl has been mountaineering up in the Catskills, with nothing but green hills and the sky in sight, and writes you this sitting under a tree in a sunbonnet without her make-up on.

There's a nice, clean looking white pig looking over the wall at me with an expression that is somewhat derisive. I've talked to him and told him I'd take him to New York and get him a place in a nice farm-yard drama, but he hasn't abated one jot nor one tittle of his sneer.

The quiet up here is simply profound. The sound of wheels coming down the road causes every one to rubber, and voices sound distinctly over great stretches of meadow and creek.

Not a toot of a whistle, nor a shriek of an auto, nor a cling of a trolley car, nor the rush of the elevated! No elevator bells or speaking tube banshee wails or street peddlers' cries.

How astonishing is the silence to city bred folks! It is so intense that it is louder than the usual noises we have grown accustomed to.

Seven miles over a mountain and seven miles back the Matinee Girl drove this morning over a road full of turns and twists, with a horse full of tacks or prunes or something.

It's fun to ask the way as you go along the road. Every one tells you a different direction to take. One says as far as the red schoolhouse, and the next one cuts out the school house and gives you the "four corners."

Then there's the "mill pond road," which you are not to take, and you are to keep to your right until you pass the next house, where they tell you to keep to the left, and there you are.

The Matinee Girl started out gravelly, as though she was used to doing stunts of this sort every day. With a friend in the buggy beside her she skimmed along beautifully until those branching roads presented themselves, and then it was a case of throwing up a cent as to which to take.

Then it began to rain, with a little thunder and lightning thrown in, and we had to turn the horse and wagon in such narrow places that we stood on one wheel while we went around, and it seemed as though car and load came.

A man with a voice like a calliope came to a door when we asked him the way. "There's that road drawn by the maddee," he said "but if you take that you strike that old bridge that's condemned, and the stream's purty high for fordin'. But it's the shortest way!"

"We prefer the longest way," said I haughtily. Fancy the Matinee Girl "fordin'" in a high stream with a strange and chancy mare, and a reproachfully hysterical friend.

So we took the long way, and the rain stopped and the bushes and trees grew so close that it was like going through some place under the sea, for everything was wet and glistening and green, and we didn't know just where the road was bringing us.

By and by it struck up hill, and suddenly we turned into a clear road over the top of the mountain. Then it seemed as though the whole world was at our feet. The sun had come out and was breaking over the green, gray hills in a baptism of beautiful light just before it went down. The air was fresh and sweet with a thousand wonderful odors. It was a magical transformation scene.

Why is it that we live in the cities, stifling, boiling caldrons during the Summer and grip breeding microbe beds during the rest of the Winter, with all this to choose from?

To be in the battle! That's the answer. It must be the only reason that we strive and struggle our lives and our nerves away to procure us modern conveniences and luxuries and all the rest of it.

It is exactly the same feeling that sends a soldier into the thick of the fight. Loving and hating, living and dying, would be too tame for us against a background like this.

And most strange and wonderful of all, the city women one sees here are splendid, healthy specimens, even the weakest of them, beside the mountain women.

Of course we know of the hard work that is the lot of the farmer's wife, and the monotonous rounds of farm keeping. But even the young women lack the good color and bright eyes and strength that one would imagine they would imbibe from these great hills.

Thin, peaked, delicate looking to frailty in many cases, or else with parchmentlike yellowish brown skin that is the nearest approach to healthy complexion, the women of the mountains present a riddle to city people who come up here for a few weeks, to return so greatly benefited by the tonic properties of the air.

Up here the Matinee Girl has met the Little Lady of the Mountains. That was what I named her when she told me how she has solved the problem of her life.

She was quaintly pretty, exquisitely neat, with an odd little fashion of dress that could not be called old fashioned, and that yet was not of to-day.

Poplins, old lace, old cameos, coral and worn rings. A trace of gray in the hair, a face almost happy. She was very, very interesting to me, and I knew there was a story.

We talked together and we spoke of the problem of living in cities, the girl bachelor life, the studios, boarding houses and hotels, the empty aping of position and dress that could not be afforded. The endless striving to keep up with things! Was it not exactly like a treadmill that kept us climbing and that never took us anywhere?

"My dear," she said, "I asked myself that question fifteen years ago. I was studying art in New York. I was living in the world. I found that to study and to live and dress in the city I should become nothing more than a drudge, with little opportunity to follow my inclinations as to reading and drawing and painting.

"I have an income of exactly forty dollars a month. You know how much I could do in New York on that? I came up here in the mountains one Summer, and liked it so well that I remained until after Thanksgiving. Now I live in the mountains sometimes all the year, but usually go in for awhile in the winter.

"I can live pleasantly in the mountains for very little. I have to practice economy. I make over my old gowns until they wear out. I haven't bought a new one in years. Sometimes I sell a picture. If I wished to work harder I could sell many more. But I have time to study and live my own life. In the Summertime I meet lots of pleasant people from the city, and in the Winter, when they have gone, it is also pleasant—delightful!

"I know every nook and corner of the hills. I have lived in different places, rarely the same place for two Summers. I find the mountain people charming! They are sincere—honest, cordial and interesting. One Autumn I plucked grapes with the farmers' wives and daughters!"

I wondered as she spoke what the story was, for I knew there was another story. But I could not help thinking that here was a philosopher.

"Will you ever go back to live in town again?" I asked her.

"To be a girl bachelor and drudge at a profession in order to live and keep up with the styles in skirts and hats?" she said. "*Jamais—jamais!*"

The sharps who can tell your fortune out of your handwriting must have a hard task to discern any difference between the fashionable girls of to-day, for every mother's daughter of them writes the queer, spidery, angular hand that is English, and shows the cordial wrinkle.

Thank goodness the women of the stage have too much individuality to follow blindly after a fad of this sort. Their handwriting possesses more character and temperament than that of any other women in the world.

In a collection of autograph letters that the Matinee Girl prizes very highly she finds not one written in the eccentric fashion of the day. There's a fact that speaks volumes.

I often turn the leaves of the scrap book in which I have them pasted and try to read them, but they are the deepest mystery to me.

For here is spiritualistic Ellen Terry, who writes for all the world as though she dipped a match in India ink and tried to print, but didn't quite know how.

To make an "X" she just crosses two blue lines and lets it go at that. For example, in the word "next" she writes "n-e" then stops as though to think how it is spelled. Then she makes one of these weird "t's," leaves a space, and adds the "t."

Evidently she writes with a terribly coarse nib and fearfully black ink. The spaces between some of the letters in the middle of the words look very eloquent, but I haven't an idea what they indicate.

And here is May Irwin, who writes in the most delicate sort of tracery, as though she lived on dewdrops and crushed rose leaves. There's not a suggestion of ragtime in it. It is a dainty, die-away sort of writing, almost anemic looking to me.

Lulu Glaser writes a big, round, honest schoolboy hand, with a little tendency to a flourish in the capitals. It is youthful looking, and very probably will change radically later on and become dashing and daring.

Maxine Elliott writes with a coarse quill. She uses about a pint of ink to hallite an ordinary letter, and crosses a big, wide, fierce looking dash under her name.

The handwriting shows my this indicates a longing for approval. Lots of people on the stage do it, both men and women. But there is a perfectly glorious recklessness about the manner in which Miss Elliott writes.

Isabel Irving writes a regular hand that just inclines a bit to the angular, for Miss Irving is an English girl, I think, and they are taught the angular writing at school. Every letter is primly correct and delightfully clear.

Amelia Bingham writes without much regard for the invisible lines. It is a sort of seesaw across the page, debonair and rollicking, the sort of hand I should imagine May Irwin ought to write.

Elsie De Wolfe writes an old fashioned, stately cultivated fist, as though she might be her own grandmother. Clara Lipman writes a young looking hand, that reminds you of a copybook.

Mrs. Kendal writes a nice, respectable motherly hand. Modjeska's signature is dignified and fine, with a line under. Mrs. Carter's signature has just a bit of pose in it that gives it character.

May Waldron Robson writes a delicate, spidery sort of hand, with little curly ends on the capitals like the tendrils of a grapevine. Alice Fisher covers a lot of paper with splendid writing, the only one of the lot whose writing seems to suggest her.

But it is very interesting to note the odd little differences, and if one only knew what they indicated it would be far more so. But perhaps it is much better not to know things.

For the Matinee Girl once sent a sample of her own writing to one of the wizards, and she has never quite got over the roasting that came back in the mail. I'd never dare to tell you all the iniquity that man found that I had never suspected myself of.

He had a delicate way of putting it, so that it might not jar one too much. For instance, he said politely:

"I should like to ask if the inquirer does not rapidly grow tired of men and objects? I do not mean that she is fickle, but the handwriting denotes an eagerness for experience, which usually precedes a change of convictions."

After that, when I met Chirio and he asked if he would read my palm for me, I changed the subject. I didn't want to know another thing, thank you! There is such a thing as having a line on one's self that's altogether too familiar.

THE MATINEE GIRL.

AMALIA MORA PRODUCED.

A large audience filled the Garden Theatre, Cleveland, O., Aug. 12 to pass judgment on the new Swedish opera, Amalia Mora, from the pen of the late Gus Heege, of Ton Tonson fame, and the music by Max Faetkenheuer, the leader of the Empire Theatre orchestra, in that city.

The cast was as follows: Amalia Mora, Eleanor Kent; Juno Huggings, Emelie Gardner; Mrs. G. Jeroloman, née Mirza, Amelia Fields; Fru Jonson, of Lekund, Sweden, Margaret York; Captain Gerald Hawtrey, Harry Davies; Karl Jonson, William Carleton; Sven Larsson, E. Ramin; Mr. G. Jay Jeroloman, George Shields; Professor Orpheus Dobbins, Ed Chapman; Henry Clay Harris, Ed Chapman; Foreman of Lumbermen, Gus P. Thomas, and Ole Jonson, Arthur Donaldson.

The plot is clever and naturally abounds in opportunities for the Swedish character actor, Arthur Donaldson, to display his peculiar talents in the role that was originally written for Gus Heege.

The opera is in two acts and the scenes are laid in Sweden and Wisconsin. The story is as follows: Amalia Mora, prima donna, is expected to revisit her native village of Lekand, Sweden, after years of absence, and the villagers are preparing to give her an appropriate welcome. The expected steamer arrives, bringing Amalia, her traveling companion, Juno Huggings, of Chicago; Mr. and Mrs. Jeroloman, a wealthy American lumber merchant, and his wife, who are friends of Amalia, and their guide, Ole Jonson, brother of Lieutenant Karl, also of the village. She meets Karl, her betrothed husband, introduces the newcomers and is presented to Captain Hawtrey, an English officer in the Swedish service, at his request. During the evening festivities that follow Amalia and Juno mix with the villagers disguised as peasant girls. Captain Hawtrey, entering in an intoxicated condition, mistakes Amalia for a peasant girl and attempts to kiss her. Karl appears, resents the insult, and in a saber combat wounds his superior officer.

He is placed under arrest, but Ole begs that he be allowed to see their mother before he is led away. The request is granted. Karl and Ole go into the inn and guards are placed at the doors. A minute later Karl reappears disguised as Ole and boards the steamer as it departs, without causing comment. The guards commanded to bring Karl out drag out Ole in Karl's uniform. In a struggle Ole breaks away and, diving into the lake, escapes as the curtain falls on the first act.

The second act is located in the logging camp of Mr. Jeroloman in Wisconsin on Christmas eve. The lumbermen are preparing a festival and expect as guests Mr. Jeroloman and his party from Chicago. Karl is discovered brooding over his position as a fugitive from Swedish justice. He has read of the death of Captain Hawtrey and has striven to efface himself in this obscure place.

Longing for his brother Ole, a startling fulfillment occurs. Ole drops down from the snow-covered trees above him. He has sought out his brother and brings remembrances from Sweden. Ole has trouble concealing his identity, and becomes a lumberman. The Christmas guests arrive, bringing with them Mr. and Mrs. Jeroloman, and Amalia and Juno. Ole meets Juno and cannot conceal his identity. He advances his suit with her, despite his ludicrous mishaps and adventures. While all are feasting in the cabin Captain Hawtrey enters, seeking for the logging camp near which he has been hunting. Encountering Amalia, he explains the false reports of his death. Mistaking her joy for encouragement he presses his suit for her, avowing repentance at his unworthiness. Upon her explanation that she was the peasant girl he agrees to renounce his hopes in favor of Karl and right all wrongs. Karl appears to claim Amalia at the opportune time, and Ole and Juno, having also agreed to marry, all ends in harmony and happiness.

There are several catchy numbers in the score, but it is not remarkable. Alex Spencer, the musical director, and J. J. Janon, stage director, both contributed to the success of the production. Eleanor Kent gave an artistic performance of Amalia Mora. Amelia Fields and George Shields as Mr. and Mrs. Jeroloman, respectively, made the most of the characters, and Arthur Donaldson as Ole Jonson made a hit. The opera was well staged and lavishly costumed. It needs considerable pruning and rewriting, after which it may prove popular as a musical comedy, but hardly can rise to the dignity of an opera.

ASA LEE WILLARD.

On the front page of THE MIRROR this week is a picture of Asa Lee Willard, who will be leading man next season for the Empire Theatre Stock company, Toledo, O. For the past six years Mr. Willard has been associated with the leading stock houses of San Francisco, Denver, Pittsburg, and Philadelphia. He also has been in support of Henry Miller and Nance O'Neil, and leading man in The Village Postmaster company. It has been his good fortune to have been under the tutorship of several of the best stage directors in America, and, therefore, he has acquired a careful training in stage technique and a capacity for hard, conscientious work. Mr. Willard is a young, energetic actor, and will undoubtedly succeed in winning much favor with Toledo audiences.

CHARLOTTE THOMPSON'S PLAY PRODUCED.

Silver Mounted Harness, a new drama by Charlotte Thompson, was presented for the first time on Aug. 12 by the Alcazar Theatre company, of San Francisco. The story is of a woman who marries for wealth and later comes to love a man other than her husband. She finds then her marriage ties by way of being a "silver-mounted harness." Florence Roberts and White Whittlesey played the chief roles, and it is reported that the play was well received.

DESK ROOM: One desirable desk just vacated at Shipman Brothers, 1440 B'way, for rental. ***

GOSSIP OF THE TOWN.

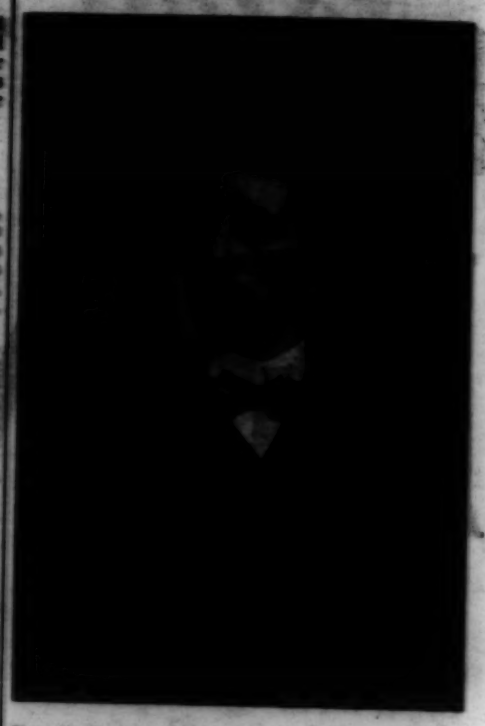


Photo by Theobald, Denver Col.

Leon Chapman, who has just been graduated with the highest honors from Bell's Broadway Dramatic School, Denver, is considering several flattering offers to enter the profession the coming season. Mr. Chapman is also the winner of the William Cooke Daniels gold medal, which was presented to the student making the greatest progress during the term. He was successful in Captain Racket, Mr. Timid, Rip Van Winkle, The Amazons, A Pair of Lunatics, and Terrence O'Moore.

Emmet Shackelford arrived in town last Wednesday from the West, where he spent a very busy Summer. He played character roles for a long time with the stock company at Morosco's Grand Opera House, San Francisco; played an engagement of several weeks with the stock company at Elitch's Gardens, Denver, and then sang leading comedy roles for a fortnight with the stock opera company at Manhattan Beach, Denver. Immediately upon reaching New York he was engaged by Blanche Walsh to play character roles in her supporting company this season.

Jeanette Lowrie has succeeded Guelma Baker in the role of Angelina in Fiorodora.

Arthur W. Tams, the musical agent, has brought suit against Maude Lillian Berri, the operatic soprano, to recover $100 alleged to be due him as a commission for securing engagements for Miss Berri. The defendant claims that she secured her own engagements and says that she will fight the case.

The season at Defiance, O., will begin on Aug. 29, with the opening of the Citizens' Opera House and the initial performance there of the Bronson company under the management of E. S. and I. Nevin Bronson, who own and control both enterprises. The company is solidly booked through Ohio, Indiana, West Virginia, and Kentucky.

Hazel Pugsley and her mother are spending part of the Summer at the Hotel Colorado, Glenwood Springs, Col. Recently they visited Ouray, Col., where they are interested in some very promising mining properties. Early in the Fall Miss Pugsley will sail for London to join George Alexander's St. James' Theatre company.

A new opera, entitled Priscilla, the Maid of Plymouth; or, The Courtship of Myles Standish, will be produced in Washington on Nov. 4 by the Rose Cecilia Shay Grand Opera company, of which Colonel William A. Thompson is manager. The libretto of the opera is by Isaac F. Eaton and the score by Francisco Fanciulli, leader of the Seventy-first Regiment Band, of this city.

The most recent runaway accident in which an actress figured conspicuously occurred in Paris on Aug. 9. Edna Aug was the rescued and Walter J. Kingsley the rescuer. The story of the affrighted horses, the terror-stricken onlookers and imminent peril of the actress was about the same as usual, the one touch of originality being the statement that the rescuer was in a racing automobile which he managed dexterously to guide in front of the team. He made the customary daring leap for the bridles, and the crowd, as usual, cheered lustily.

The Grand Opera House will open for the season on Aug. 24 with A Runaway Girl, in which Celeste Wynne, Clara Belle Jerome, Arthur Dunn, and Sadie Kirby will appear in the chief roles.

James Newton Drew will close with the Valemont Park Stock company at Williamsport, Pa., on Aug. 24, and will return to New York to commence rehearsals with The Wrong Mr. Wright.

Ethel Barrymore was one of the voyagers on the steamship *Oceanic*, bound for New York, that collided with the coasting vessel *Kincora*, in the Irish Channel, on Aug. 8.

Josie Slater will hereafter be known professionally as Josephine Swahn.

Ada Rehan has cabled Arthur Byron, her nephew, that she has secured several plays for his use as a star.

It is announced that popular prices will hold sway at the Broadway Theatre during the engagement of the Castle Square Opera company, that will begin Sept. 16.

The rehearsals of Lost River, in which Paul Gilmore is to have the leading role, are being conducted by Joseph Arthur at the Metropolis Theatre.

Hunn and Eaton's Coon Carnival and Grimes' Cellar Door have consolidated and will be seen as a double attraction hereafter.

Edward Rosenbaum, manager of the Casino, is spending a week's vacation at Saratoga. During his absence Gilbert Gordon is acting manager.

A large theatre party composed entirely of telegraph operators witnessed the performance of The Limited Mail at the Third Avenue Theatre last Thursday night.

Some irresponsible newsmonger started a report on the Rialto last week that Richard Mansfield contemplated cancelling his starring tour this season owing to a quarrel with his masters. A MIRROR reporter related the story to Mr. Mansfield's manager, A. M. Palmer, and asked his opinion of it. Mr. Palmer laughed at it.

Victorien Sardou, the dramatist, and A. H. Hummel, the attorney, held a conference at Marly-le-Roi, France, last week for the purpose of devising plans for the better protection in America of the works of French playwrights. Sardou, as president of the French Dramatic Authors' Society, gave Mr. Hummel unrestricted power to test in the American courts at the earliest opportunity the proprietary rights of French authors in their uncopyrighted plays.

Fred R. Smith, of Wilkes-Barre, Pa., paid a visit to his uncle, George S. Robinson, at the Home for Incurables at Fordham, and entertained the inmates with a number of vocal selections. He is said to have a phenomenal bass voice.

RECOLLECTIONS OF ROSE ETTINGE

An Incident in Reno—The Guest of Brigham Young at Salt Lake City.

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Although in my various pilgrimages I have found many places in many parts of the world which furnished me with much unrest, among them being the town of Reno, Nevada, yet that same town of Reno is marked with a white stone in my memory as having given me an ideal and a most idyllic rest, and under somewhat unusual circumstances.

I had come in from rehearsal—such a rehearsal!—in the early afternoon, tired, hot, hungry, and with a severe headache; a glance in at the dining-room, a long, bare, white strip, through the bare windows of which poured sun, heat, dust and flies, and the government of which was administered by a cabinet of waiter-ladies. These damsels had clicking heels, small waists, short aprons and shorter manners, and their unresponsive attitude sent me dinnerless to my room, the one window of which, being bare also, admitted the same visitors that were making themselves at home in the dining-room.

The house having been built to resemble as closely as possible a penal institution, my room was one of a row, with the doors opposite each other in a long passageway about four feet in width, and in the doorway opposite to mine there sat a young woman in a rocking chair. This she had placed over the door-sill, so that every swing of the chair—and she rocked with a magnificent vigor—as it bumped over that sill sent a rumble and a thrill through the entire building, and, incidentally, through my head. To add to the prospect of my having a nice quiet afternoon a little boy with a fine, strong, new pair of hobnailed, copper-toed boots was testing their noise-making propensities by galloping up and down this passageway.

In the face of all these opposing forces I tried to sleep, of course unsuccessfully; after a couple of hours of pain and feverish unrest I opened my door, and in the sweetest and most insinuating tone I could command told her of my weariness and headache, concluding by asking her if she would not have her little boy play elsewhere. Whereupon she turned her face—it was a bright little face, and she was a bright, pretty little woman—toward me, and said: "No, I sha-ant. I ain't a-goin' to spoil my kid's fun fer you. Sleepy! Why don't you go inter some decent business, where you kin sleep nights?"

I felt that her remarks were, at least, quite unanswerable, and I retired. Feeling disinclined to woo the drowsy god again I sat on a hard, straight-backed chair and mechanically looked out of the window. On the other side of the railroad and the white, sun-smitten sandy road there lay a great field of grass, and there also was a high, cool-looking mound of new-mown hay. As I sat, bolt upright, in that hot, comfortless cell of a room it was a most tempting vision, and as the time dragged along and the shadows about it lengthened it seemed to my tired eyes and wearied fancy to stretch out its arms to me and invite me to find rest beside it; so I made a hasty toilet, and taking a book I passed over to that rick of hay.

Oh! how cool and sweet and delicious it was, as I sank down upon its fragrant softness, and how I did enjoy the sweetness and the quiet, and I settled down in a hollow of my fragrant retreat to rest and read; for I felt that, much as I should have enjoyed doing so, it would not be quite the thing, even in unconventional Nevada, to yield to my great desire to take a nap there; so I would just rest, and read, and think, and—and—Eh? What? Where was I? The sun had gone down, the dark shadows of night were closing in, and here was my business-manager, with a face expressive of the condition of a manager who sees a sinister possibility of a full house being dismissed, and the money being returned, presenting itself, bending over me.

It was now nearly time to "ring up," the house was full, the lamps were trimmed, the hotel and its inmates were in a state of excitement in which disappointment at the possibility of missing the "show" and anticipation of a spicy tragedy were about equally divided, and here had I been asleep for hours on my happily-found couch of new-mown hay.

Salt Lake is to-day, as I understand from recent visitors there, a typical thriving Western business centre, differing in no special features from any other town of like size; but a quarter of a century ago it was unique. I think no other spot on earth was like it, and it was like no other spot on earth: It was such a mingling of the savage and the civilized, the fervid pietist and the reckless agnostic, the thrifty money-spinner and the careless spendthrift.

And the same strong contrasts marked its natural aspects as its social. It was a great strip of sandy desert, backed by frowning mountains, and made all the more awe-inspiring by the mysterious presence of the great Salt Lake. But this sandy desert had, by the marvelous energy of this sect that had put up their tents in it, been transformed into a garden. The streets were shaded by trees and made sweet and refreshing by pure water, both having been brought down from those frowning mountains. Cleanliness, order, quiet and apparent peace reigned everywhere.

And to this most interesting spot I was invited to come and play an engagement. I timed my acceptance so that my season would close there, and thus I might devote a brief time to a visit in that city, and its neighborhood. On my arrival in the town I was waited upon by a couple of white-whiskered, reverend-looking men; these gentlemen were the bearers of an invitation from Brigham Young to become his guest during my stay; and when I learned that I was to be entertained at the best hotel in the place, where the best suite had been reserved for me, and not in any one of the score or so of his marital establishments, I promptly accepted the great Brigham's hospitality.

The next morning a fine carriage, drawn by a pair of spanking bays drew up in front of the hotel, and a message was sent me that this carriage was at my disposal for the period of my stay, and promptly at nine o'clock every morning it appeared, and a great joy and comfort it was to me.

I lost no time in paying my respects to my host, and a very interesting old man I found the bold Brigham to be. He certainly was a most courteous, thoughtful and attentive host, and he lost no opportunity to make my visit agreeable. Day after day parties were formed to go to some one of the many marvelous spots with which the country thereabouts abounded, and these parties were usually largely recruited from members of his very numerous families. He had whole families of young and middle-aged men and women who called him father, and they one and all treated him with great respect and deference.

His innumerable wives were, I soon found, very chary of meeting each other, and always referred to each other in cold, grudging terms. I soon came to learn that this state of feeling toward each other was universal among Mormon wives.

Brigham Young was, in all essentials but in name, a sovereign, and his rule was absolute. Nothing could exceed his pride in his principality and in his own part in its establishment. He would point to the great range of mountains all around us and say: "Look at them, all the gold in California is nothin' compared with the wealth that's in them mountains." And when I put to him the pertinently natural question why he did not get some of it out, he would answer: "If I did, we would be swarmed out and trodden down by armies of Gentiles, for the Gentiles love gold a heap better than they do their God, for all their talk."

We had many talks on the subject of his peculiar faith, more particularly the feature of polygamy, which he, of course, strenuously defended, while I as strenuously opposed it.

I particularly remember one little incident. He took me one day on a visit of inspection of a house in course of erection. As we passed from room to room this subject of polygamy was under discussion; by way of illustrating his argument he pointed out the many spacious advantages of the house and said: "Now, suppose you were living in this house, and say you were sealed to me, and I were to bring in another wife and establish her in another wing, why should you object? What would you do?" To which I replied: "Do? I would dance on her!" The old man dropped on a pile of lumber that lay conveniently near and laughed till I thought he would do himself an injury.

ROSE ETTINGE.

EARLY WOMEN DRAMATISTS.

APHRA BEHN.

Aphra Behn was a pioneer. She was the first English woman to earn her living with her pen. Before her time there were two occupations open to women—witchcraft and housekeeping. Now it is seldom easy to be a pioneer. That word suggests pluck and struggle more or less criticised. Such was the history of Aphra Behn, and in her case the criticism was more instead of less. Besides being a pioneer she was also a widow—a legitimate sod widow, not grass—her maiden name being Johnson. What is more, she was a young, pretty and most interesting widow, which fact probably increased the bitterness of her critics.

To understand an individual one must know something about the surrounding influences which shaped the character of that individual. Every human being is the result of something; and Aphra Behn was the result of that unnatural repression of all natural emotions under Puritan rule, and the consequent revulsion which ended in the unparalleled license of Charles II and his court.

She was born in 1640, just ten years before Nell Gwynn, and in that year when Oliver Cromwell went up to his first parliament. Seven years after her birth the Puritan parliament issued its famous decree against actors. A most uncivil document it was, too. It closed up all the theatres, which were denounced by Puritan pulpits as "the devil's chapels." It informed actors that they were no better than heathens; that they were intolerable to Christians; that they were incorrigible and vicious offenders who would now be compelled by whip and stocks and gyves and prison fare to obey ordinances which they had heretofore treated with contempt. Then mayors and sheriffs and high and low constables were let loose upon the poor Thespians, and there followed one of the darkest periods in the history of the drama.

But from this atmosphere of repression it was Aphra Behn's fate to escape. A relative whom she called her father was nominated to the post of Lieutenant-General to Surinam. It was this province of Surinam, now called Dutch Guiana, that England traded to Holland in exchange for our province of New York. When Aphra was still a child the family started for this place. On the journey there the father died, but his family settled in the new colony. Here Aphra grew to womanhood. In this romantic wilderness her active imagination had every freedom. Here she witnessed the tragedies of a brutal slave trade, and here it was she met the chieftain Oroonoko. Scandal saw a love affair between her and this hero of her first novel. But women like Aphra Behn were not then thoroughly understood. They are not entirely understood to-day. She was a woman who grasped very quickly the meaning of things. She loved life and sympathized with every phase of it. She knew no fear, and every atom of her small body thrilled with energy. To be sure, she sometimes misdirected this energy, but that is quite human. Then, too, the conditions of the times were largely to blame for the mistakes of Aphra Behn. Injustice to the weak always aroused her fiercest indignation. As Mr. Swinburne has pointed out, her book, "Oroonoko," is one feverish and impassioned protest against cruelty and tyranny.

When she returned to England she married the Dutchman Behn. This marriage served her in two ways: it obliterated the rather common name of Johnson, giving her another, much more unique, in its place; and it introduced her to the court of Charles II, where her genius and vivacity were quickly appreciated. The indolent, luxurious Charles was delighted with her wit and her eloquent descriptions of Surinam. A writer of that time says "she was mistress of all the pleasing arts of conversation."

Charles must have respected her ability, too, for when the Dutch war broke out he thought her a fit person to be intrusted with State business, and she was sent to Holland as a spy. There she met with some thrilling adventures and was pestered by many lovers, for Aphra was now a widow. Her husband must have been kind and loving, as he seems to have inspired in her a partiality for the Dutch. In Antwerp she promised to wed another man of that country, but he died while she was journeying homeward. She seemed fated to adventure, for on this trip from Holland the ship was wrecked in sight of England, and Aphra just escaped drowning.

It was after this second return to her native land that she put herself on record for two things: Introducing milk punch into England, and becoming the first woman dramatist of that country. Then it was that she dedicated her life to "pleasure and poetry." This avowal set the gossips in a flutter. We do not know just how Aphra Behn defined the word pleasure, but we do know that her life was full of hard work. It may also be possible that this work was her pleasure. Some wise man said, "Our best doing is our best enjoyment."

"For a long time," we are told, Aphra "knocked at the doors of the theatre in vain." Alas! it is the same old story—the survival of grit.

It then seemed a much greater presumption on the part of a woman to want to write for the stage than it does to-day. Why, women players were something quite strange and new then. They, too, had had their trials. The public had always been accustomed to seeing boys in female roles, and for a long time this ambition in women was bitterly resented. Woman's place was at home, attending to her roast beef. But some French companies brought actresses with them to London, and public prejudice was weakened by contrast.

After the Restoration those "boys" who had formerly been so popular in female roles were passed along into the forties, and audiences had to wait for their Juliets and Ophelias to shave. Dissatisfaction grew. At last some woman—we do not know her name—had the courage to break through convention in Desdemona, and others of her sex quickly followed her lead. This was in 1660. And now a woman wanted to write plays!

License was now rampant in England. Puritanism had allowed no place for social excitement, joy or pleasure, even of the most innocent kind. May poles and mince pies were among the things denounced. It branded all joy as sin, and all beauty as seductive. It had fed the imagination with distorted and morbid pictures of devils and hell fire. All natural desires had been dammed up until they had become like a stagnant, miasmic river which finally overflowed its banks and spread moral disease throughout the country. Unnatural repression is apt to produce just such effects. Emotion must have vent. Some writer over in France declared not long ago that the mission of the theatre was to act as an emotional purgative.

When Charles II landed in England, after his exile in France, everything changed on that instant. All that was best in Puritanism was forgotten, and only its pettiness and tyranny remembered. Godliness became a byword of scorn. Sobriety in dress, in speech or in manners was flaunted as a mark of the detested Puritanism. Young Englishmen who had grown up in the midst of this religious war knew nothing of the bitter tyranny which gave its seal to the religion of their fathers. They only knew their own wrongs. They had fretted under repression, and at the first opportunity plunged into all kinds of excesses.

John Dryden, the foremost dramatist of the time, was the son of a Puritan magistrate under Cromwell. Two daughters of John Milton—the poet of Puritanism—were on the stage. The sons of one of the great Puritan preachers were writing ribald songs. Even the great Cromwell's daughter, the Lady Mary, was seen frequently at the theatre.

Charles II and his courtiers had brought back from the court of Louis XIV all of its nastiness without the French taste and wit. This indecency accented the general demoralized condition. Duelling and raking became the marks of a fine gentleman. Lord Buckhurst and Sir Charles Sedley outraged all decency by an exhibition which Pepys recorded in his diary, but which his editor pronounced too gross to print.

Business of any kind was abhorrent to the lazy Charles, and he left the affairs of state to unprincipled followers while he spent his time with lewd companions and his various mistresses. Charles was generous to his mistresses. He had twelve illegitimate children whom he acknowledged. Upon six of these sons he bestowed titles—one of them, the Duke of St. Albans, was Nell Gwynn's son. While his people prayed for "our most religious and gracious king"—the title which discriminating bishops gave him in the liturgy—Charles was freely spending his wife's money on the various ladies of his fancy. These little eccentricities in kings do not seem to count.

And the theatre! Of course it reflected all this life. The drama has ever been the mirror which has shown "the very age and body of the time his form and pressure." The drama must be what man is, for it is the closely woven web of life, the mystery of joy, sorrow and pain.

Those ribald audiences demanded ribald plays. Dryden's play, The Wild Gallant, produced in 1662, proved a failure. "It was not indecent enough for them," sighed the poet, and promised "not to offend in the way of modesty" again. Wycherly, the most popular playwright of this time, remains the most brutal among all dramatists.

And into this atmosphere came the ambitious Aphra Behn. Remember, she was the pioneer English woman dramatist, and she was earning her living with her pen. Remember, too, how very few avenues there were open to women obliged to be self-supporting. Is it any wonder, then, that Aphra learned to call a spade a spade, and that she wrote some of her first plays anonymously? She tried to write like the men of her time that her plays might be accepted. Why, one of our recent New York successes was brought to the notice of a manager only by suppressing the fact that it was written by a woman.

After knocking in vain for some time at the doors of the theatre, Aphra Behn at last succeeded in getting her tragedy, The Forced Marriage, produced. She followed this up with The Rover, an anonymous comedy, which took the fancy of the town. The Duke of York patronized it, and, being supposed the work of a man, it gave rise to great curiosity. The Rover long remained a popular drama.

By this time Aphra had made many friends among the playwrights. She must have been popular with them, too, for they do not seem to have been jealous of her success. Indeed they helped her in many ways. Edward Ravenscroft wrote some of her early epilogues. She must have been generous, warm-hearted and womanly to have gained the close friendship of such men as Dryden, Otway, and Southerne. One who writes of her most bitterly acknowledges that "she was never dull." She has been called the George Sand of the Restoration.

She wrote many plays, but The Rover and her political comedies, Roundheads and The City Heiress, brought her the most returns in money and fame.

She overworked and died at the age of forty-nine. She was buried in Westminster Abbey—an honor not bestowed upon either George Eliot or Jane Austen. On the marble slab over her grave is the following inscription:

MRS. APHRA BEHN,
Died April 16,
1689.

Here lies a proof that wit can never be defiance enough against mortalitie.

GERTRUDE ANDREWS.

STAGE TRADITION.

If all the old masters had painted the same,
Wouldn't our art galleries be rather tame?
If all the great authors had written alike,
Wouldn't the readers all go on a strike?
If composers had harmonized all in one key,
Think of the boycott on music there'd be!
But acting is different, and "old timers" proclaim
That tradition should be the youngsters' chief aim,
And the only right way possible to act it
Is just like some player who's long made his exit.

"Let your discretion be your tutor" is a part of Hamlet's instructions to the player, which the young actor of to-day will find most difficult to profit by. He may have a fair amount of discretion, and in most cases is willing, nay, anxious, to use it; but the ever-present old timer will pause long enough in relating some palmy-day anecdote to remind him that he is an amateur, and straightway illustrate the traditional way of playing any scene in question. Almost every company has a fair sprinkling of old timers, and quite a good-sized majority of those who have passed their novitiate, been taught all the traditions and reached that stage of their careers where they enjoy with a keen relish any discomfiture that may be heaped on the beginner, of which there will probably be two or three. And woe to the beginner who does not bow down to their time-honored traditions of the stage. It is with no easy grace that an actor who has spent the best part of his life in the business will step aside and make way for the younger man to play the juvenile and heroic parts. Necessity may compel this, but there is no necessity that will compel him to stand calmly by and see tradition disregarded. And there are few beginners who have nerve enough to disregard it against such odds—one against twenty. One beginner against twenty who are fairly reeking with experience. It takes a pretty strong personality to stem the tide of prejudice and scorn with which every assertion of a beginner's own ideas is sure to be assailed.

Is there such a thing as too much experience? Assuredly there is when it comes to acting. I know an actress who has been on the stage twenty years, and whenever she applies for an engagement she says she has had seven years' experience. Of course no one would accuse a woman of doing anything like that to mislead people regarding her age, so it must be that she has found by experience that an actress can have too much experience. First engagements are hard to get. When a would-be actor has been so fortunate as to find an opportunity to test his ability he is very apt to put up with a great deal of unasked advice and other things that are even less pleasing to keep peace and retain his engagement; and right here is where he starts on the backward road instead of making actual progress, so far as art is concerned. He accepts the traditions and copies the threadbare methods of acting that were in vogue when our grandfathers were trying to do just what the traditionalist would have us do to-day. From the time of his first rehearsal in a professional company the novice will realize that there is no room for any new ideas, and every effort, no matter how modestly put forth, to give shape to any original thought will be instantly put down. This tendency of the experienced actor to kill individuality in the beginner is the one thing more than all else that is responsible for the great number of mediocre performers on the stage to-day. Many a promising young man or woman has had the vital spark of genius smothered under a wet blanket of scorn and derision.

And so I say there can be such a thing as too much experience, and that stage traditions, if heeded, are sure destroyers of individual genius. I have often thought that it would be an interesting experiment to take a company of amateurs in some play which none of them had ever seen or heard of and let them act it in their own way. In its entirety it would, no doubt, be very badly done, but amid this chaos of art might we not find some point of redeeming freshness? Might it not be more profitable than listening to the well-worn performance by treadmill actors, whose greatest ambition had sunk to the necessity of merely earning a living? I know of numerous examples of beginners who have started with plenty of ambition and the highest of aims, who possessed both talent and education, and who, had they been permitted to "let your own discretion be your tutor," might have done much to advance art in its truest sense; but they were never allowed to set forth the best efforts of which they were capable, and the result was that they sank their individuality into that of their teacher, who had in his turn imaged the sentiment of one who had gone before. A few seasons of this routine, bread-winning method of acting put them with the majority, and a genius that might have stood alone becomes one of many, and that which in the beginning seemed an inspiration in the end dwindles to a task, and the dignity of a profession sinks to the vulgarity of a trade, the nobility of art to the insignificance of handicraft. There is much of the technique of acting which can only be learned by experience, but tradition and technique are sadly confounded, and it is even better to undertake to act without technique than to become entangled in stage tradition. Let the youngster undertake to act from impulse rather than from rule, and we will have more names to hand down to posterity and more actors who will find enough satisfaction in good art outside of the commercial aspect of it to exert their lives and influence to the betterment of a profession which should, but does not, rank among the noblest.

LUCILLE DYER.

REFLECTIONS.

The third season of A Lion's Heart, rehearsals for which are now in progress, will open in Baltimore on Aug. 26. Mrs. Carl A. Haswin is again directing the stage and production.

Forbes Heermans, author of Jess of the Bar Z Ranch, is to go with the Alice Archer company this season and will personally supervise the elaborate production of the play that has been prepared under the direction of Fred R. Wright.

Helen Blythe, the well-known actress, who was for some time leading lady of Augustin Daly's company and who afterward headed her own company on the road for eight seasons, is about to open a dramatic school in New York. Her husband, J. Francis Brien, who is associated with her in the enterprise, has leased the residence at No. 5 West Twenty-first Street, and the entire building will be devoted to the uses of the school. The first term will begin on Sept. 16.

Daniel Sully, whose tour in The Parish Priest begins at Bridgeport on Sept. 2, will produce a new drama on April 20, and will play it through the rest of the season.

Lee Arthur is visiting Atlantic City, while Charles Klein, his collaborator in The Auctioneer, is spending the Summer at Merriewold Park, New York.

David Belasco is in the mountains working industriously on his new play, Du Barry. Mrs. Leslie Carter will appear in the drama in Washington and Baltimore for two weeks before the New York run begins at the Criterion Theatre late in November.

Harriet Ford, who has made the dramatization of Stanley Weyman's "A Gentleman of France," in which Kyrle Bellew will star next season under Liebler and Company's management, sailed for London last week, taking with her the completed manuscript of the drama for Mr. Bellew's inspection. She will remain until Sept. 17.

Rehearsals of The Auctioneer, the new play in which David Belasco is to star David Warfield this season, began yesterday at the New York Theatre.

Winifred Florence, a niece of the late William J. Florence, has signed with Frank L. Perley for The Chaperons, in which she will make her professional debut. Miss Florence has already attracted attention with her voice, which has had three years' cultivation under Madame Pappenheim.

Rehearsals of Tim Murphy's new Washington play, A Capitol Comedy, began yesterday. The scenery, by Young, is completed, and the season will open the second week in September.

The Bookman for September will contain a caricature of Mark Twain by Tim Murphy and an article on "Dramatizations of Dickens" by Paul Wilstach. The two contributors are respectively the star and the author of the new Washington play, A Capitol Comedy.

Lulu Kerker Hesse, who played with May Irwin last season, and whose marriage to Fred S. Fales, of Troy, N. Y., took place in March, wishes to announce that she has retired permanently from the stage.

Frank C. Bangs was in Philadelphia last week visiting relatives. The gossips of the Rialto started a report that he was ill—then that he was dead. The sensation dealers had a glorious time of it until Mr. Bangs returned to town on Thursday. He is perfectly well, and will appear, as has been announced, in the production of The Forest Lovers at the Lyceum.

N. Sheldon Lewis, who last season and this Summer did notably good work with several Western stock companies, will be a member this season of the Henry V. Donnelly company at the Murray Hill Theatre.

Benjamin Horning writes to THE MIRROR denying the report published in last week's issue that he was guilty during his recent tour of piracy. He says: "With two exceptions the repertory of the company was selected from the untold number of standard book plays, and in the case of the two exceptions royalties were arranged for and were paid in advance." He further says: "Nearly every member of my company, myself included, was left stranded in Syracuse. We were many weeks' salary in arrears, with several weeks' hotel expenses due. I secured the necessary capital, procured dates, paid the hotel indebtedness, opened my season four days later, and kept my company working the entire Summer."

ENGAGEMENTS.

The Bijou Sisters, Yolanda, Gladys, and Duchess, by Corse Payton, for his stock companies.

George R. Moore, with The Heart of a Woman.

For Old Dan Tucker: Glen Emery, for the tramp; Tippie and Klement, musical act; the Cansen Sisters, Mable De Forest, Dorthey Lewis, Earl Gillihan, H. K. Grout, W. K. Lindamuth, William Langley, A. F. Cain, J. Dwisky, G. R. Humes, Charles Coyners, Al. Morton, H. C. Moore, George Ward, R. Nugent, Dan Sherman, and R. N. Loomis. Rehearsals commence on Aug. 28.

William Pottle, Jr., by Broadhurst and Currie, as advance representative for Mathews and Bulger.

Charles Hallock will play Horatio Drake in The Christian company headed by E. J. Morgan and Elsie Leslie.

Josie Robinson Haywood, for A Guilty Mother.

C. Stuart Johnson, by Fred Follett, for the role of Stryker in Casey's Wife.

Harold De Bray, by Ben Hendricks, for Ole Olson.

Menifee Johnstone, for Ben Hur.

J. C. Carlyle and Marie Williams, for The Little Minister.

By L. J. Rodriguez, for From Scotland Yard: Nell Twomey, Henry Hanscombe, Leander de Cordova, Rupert Bertland, Herbert Jones, Charles Hildaley, H. A. Lansford, John Glimartin, J. J. Prowley, Lillian Seymour, Ethel Bland, Nellie Granger, Josie Bacon, Ester Wilcox, and little Gwendolyn Granger.

Allen Hinckley, Allen Parr, Vernon Stiles, William McD. Dorrington, and Gertrude Hamer, for The Bostonians.

IN OTHER CITIES.

KANSAS CITY.

The Banda Rossa continues to break records at Fairmount Park, having started its second week 11 with an audience of 10,000. A local music house has arranged to publish Sorrentino's new march, "The Kansas City Spirit."

Olga, a Russian drama, that has met with some success in Europe and Australia, was played by its author, Travers-Vale, and a competent co. at the Theatre 11-18. Large audiences greeted every performance, and the production seemed to please the auditors. Three good acts made up the vaudeville bill at the German Village. Pierre and Rosiya, Dan Bartlett, and Harry Haley were those held over.

The Cinderella series of moving pictures have succeeded those of the Passion Play, and are drawing well. Zimmerschied's Band furnishes the music.

Manager O. D. Woodward, of the Auditorium and Willis Wood Theatre, returned from a trip East 11 and confirms the report that the Willis Wood will not be ready before Jan. 1. The steel strike is delaying the work greatly and it is by no means certain that the opening will occur even on that date. The new house was booked solid, but all attractions have been canceled with the exception of Nance O'Neil and Blanche Walsh of three nights each, that will be seen at the Auditorium, the stock co. there taking the road to let them in. This means that the high priced entertainments for Kansas City for the first half of the season will be limited to these two attractions, unless the management of the Grand can secure some of the canceled co. of the Willis Wood for their medium-priced theatre.

The Woodward Stock co. will open their season at the Auditorium on Saturday evening Aug. 31. The old stand-by, Aristocracy, will be the play. Many new faces will be on view, but several old favorites are retained. Jane Kennark will again be leading woman. [illegible] The theatre has undergone complete overhauling, the inside being repainted in white and gold. It promises to be a revelation on the opening night.

The Grand Opera House, managed by Hudson and Judah, will open its doors Aug. 25 with Thomas Q. Seabrooke in A Modern Crusoe.

David Halpin, known throughout the vaudeville world as "Rosy Dave," who died in Chicago of consumption early last week, was buried here 8. He was one of the best dancers Kansas City ever produced. His last stage appearance here was at the Standard early last season.

Al. Trahern, a Kansas Citian, who played the storekeeper in the late Chicago production of Lovers' Lane, spent the one week's vacation allowed that co. with friends in this city. His co. will open at Milwaukee soon.

A local paper stands for the following about Paul Dresser, who was recently in this city:

"Paul Dresser, the author of popular songs and composer of 'On the Banks of the Wabash,' spent a night at the Midland Hotel. He sent a telegram to a friend in Chicago, saying:

"'I am dying.'

"The next morning there were several telegrams waiting for Mr. Dresser. They expressed the alarm of his friends.

"'Wire particulars quick,' said one of the telegrams.

"'Dying to get back to Chicago,' was the telegram sent back by Dresser.

"He left for Chicago the next day."

FRED CAMPBELL.

MILWAUKEE.

[illegible]

Frank E. Camp, J. Francis Kirke, and Blanche Crozier have joined the Thanhouser co.

CLAUDE L. N. NORRIS.

BUFFALO.

Cool weather and reduced railroad rates with longer time limits have brought greatly increased crowds here during the past week, and the theatres are now all playing to big audiences, while the attendance at the Pan American Exposition has reached an average of over 60,000 daily, and most of the Midway shows are now doing good business.

'Way Down East is in its third and last week at the Star and is drawing a full house nightly. [illegible]

The Rogers Brothers in Washington open at the Star 19 for two weeks.

The New Lafayette will open its regular season 19 with Fanny Grant.

Bolossy Kiralfy's grand ballet spectacle, Constantinople, still continues on its prosperous run.

A Trip to Buffalo is running along smoothly. [illegible] George Rehan makes a nightly hit in his monologue of the Midway. Arthur Dagen is also a great favorite.

Pain's fireworks won the prize among all the competitors in that line and tri-weekly displays on a grand scale commenced 10. The famous Austrian aerialists, Jean and Marie Weitzman, perform on a wire 1,000 feet long strung seventy feet above the lake, surrounded by fireworks; and on a floating stage clowns perform amusing antics and push one another into the water. A fine ballet is also in evidence, while the crowning feature is a brilliant reproduction, in fireworks, of the siege and bombardment of the forts at Taku. Special weeks as well as special days will be featured in the Exposition programmes from now on, this week being Red Men's week, next week Firemen's week, and the following Grange week. The thirty-fourth annual Grand Council of the Improved Order of Red Men is now in session here, and as the order numbers over 30,000 members in New York State, a big week is in progress. Aug. 17 will be Army Day, and 24 Spanish War Veterans' Day. President McKinley is to be here on President's Day during Carnival week, commencing Sept. 2.

The West Point Cadets, numbering about 400 men, and with a fine band, arrived 15 and went into camp at Camp Millard Fillmore, for a two weeks' outing, during which they will give daily drills.

General Nelson A. Miles, who is to be here 17, tried to get the Exposition managers to exclude a certain exhibition from the Streets of Cairo, for fear it might corrupt the cadets.

Mark Bennitt, superintendent of the Press Department, has been engaged by the Louisiana Purchase Committee to manage that department for the St. Louis Exposition, and was tendered a fine farewell banquet 12.

The Minneapolis "Journal's" Newsboy Band finished a successful week 12 and returned home. The musical features now are very numerous, among them being Phinney's United States Band, the Carlisle Indian School Band, Havana Municipal Police Band, Sousa's Band, John Lund's Pan-American Orchestra, and a succession of the greatest organists of the country.

Buffalo Bill's Wild West opens 19 opposite the Exposition grounds, for an indefinite period.

FRANK E. WILCOX.

DENVER.

Rose Coghlan, supported by the Bellows Stock co., in a very good version of Peg Woffington, was the attraction at Elitch's Gardens 4, and the star and the play combined served as a medium to draw good houses. [illegible] A Woman of No Importance will be the next offering.

At Manhattan, Madeline; or, The Magic Kiss, was sung 4-10. [illegible] The Jolly Musketeer will be the bill.

Bellstedt's Band is giving a season of concerts consisting of two a day, at Arlington Park, for the benefit of the Auditorium fund. The band has made a good impression and the concerts are deservedly well patronized. The music will continue through August.

There is considerable activity in amusement matters here, if one may believe all the rumors. One is, that an Eastern syndicate has an option for a three years' lease of Manhattan, contemplating extensive improvements, and the other, that John T. Henderson has taken a five-year lease of the Lyceum and will also spend considerable money in improvements, involving among other things the addition of another story to the building. It is said he will run the theatre as a vaudeville house.

F. E. CARSTARPHEN.

PROVIDENCE.

The week of 12-17 closed the Summer seasons at the Empire Theatre and Providence Opera House.

At Keith's the revival of A Temperance Town by the Albee Stock co., with Eugene Canfield, George Ober and L. R. Stockwell as stars, proved a most pleasing innovation to the patrons of the house. [illegible] George W. Wilson and the Albee Stock co. in The Woman Hater 19-24.

Hands Across the Sea was the bill at the Empire 12-14 by the Katherine Rober co., and judging from the reception given the opening performance, the old play has lost none of its popularity. [illegible] Nell was given 15-17.

The American Opera co. gave for its farewell performances at the Providence Opera House 12-17 Il Trovatore to good audiences. [illegible]

Painters and decorators will next week take possession of the Empire Theatre for a general refurbishing, prior to the opening of the regular season 24. William Bonelli will appear in An American Gentleman 26-31.

Among other early attractions booked are Archie Boyd in In Vermont, The Christian, The Heart of Maryland, The Sign of the Cross, and Joseph Murphy.

HOWARD C. RIPLEY.

MONTREAL.

For the last week of their Summer engagement the Baldwin-Melville Stock co. produced Edward Rose's version of Under Two Flags to big business. [illegible] The engagement of the Baldwin-Melville co. closes 17. The co. will take a week or two's needed rest before going to New Orleans, where they open Sept. 15. We shall be sorry to lose them and hope that they may pay us a return visit next Summer. The regular season at the Francais opens Sept. 2 with Whitney and Knowles' Quo Vadis.

Fresh and bright from the hands of the upholsterers and painters the Royal opened its doors 12. The initial production was J. C. Stewart's An American Girl. [illegible] The Limited Mail 19-24.

D'Ennery's well-known drama, Le Martyre, is the production at the Theatre National Francais. The production is a very satisfactory one.

W. T. TREMAYNE.

INDIANAPOLIS.

The season of melodrama at the Park Theatre continued 12-17. [illegible]

The English season will open 26. Al. G. Field's Minstrels will be the attraction for one night.

George A. Dickson will soon rejoin his family, who are summering at Old Orchard, Me.

William Lawrence, of Whittaker and Lawrence, spent last week here with friends. His production of At Cripple Creek bids fair to make him a barrel of money.

Norman Scott, formerly treasurer of the Park Theatre, Boston, is mingling with his old Indianapolis friends.

The attaches of the Park remain the same as last season—Walter Bowlby, treasurer; Fred Kreber, assistant treasurer; William Brown, James Dugan, and Albert Metzler, door-keepers, and Charles Duchene, stage-manager.

"Billy" Leachman spent the greater part of last week here with Messrs. Whittaker and Lawrence.

WILLIAM BLAKEMAN.

ST. PAUL.

The Criterion Stock co. sustained its reputation in an admirable production of The Black Flag at the Metropolitan Opera House 11-17, that delighted large and appreciative audiences. The drama was finely staged, and the scenery and mountings realistic and effective. May Buckley in the part of Ned, a runaway cabin boy, made a bright and pretty lad. [illegible] Maude Turner Gordon as [illegible] was most pleasing. [illegible] Nell Gwynne 18-21. Under Two Flags 22-24. The regular season at the Metropolitan opens 25 with Lovers' Lane.

The season at the Grand Opera House will be inaugurated Aug. 25 with The Night of the Fourth.

Marie Doro, the clever ingenue of the Criterion Stock co., will retire from the co. 17, and will appear as a star in Naughty Anthony. Miss Doro has become very popular during her engagement with the Criterion Stock co., and has made many warm friends.

GEORGE H. COLGRAVE.

DETROIT.

There have been few cos. seen at Whitney's Opera House that could equal the Holden Brothers' Nobody's Claim, with which the theatre opened its regular season last Sunday afternoon, 11. The leading role of Ward Devenport was made an excellent one in the hands of L. E. McKee, while A. S. Byron, J. W. Kett, and G. W. Slider gave good support. The "character" parts of the performance were looked after in a very able manner by W. A. Mackling and C. A. Holden, who were both natural and forceful. Lillian Haywood was enacted by Katharine Crane, and the character of Madge was most successful in the hands of Bernice Howard. Large houses were the rule. The Eleventh Hour next week.

Some of the more prominent members of the Pike Theatre Stock co. arrived here 12, among them being Byron Douglas, John Maher, and J. B. Everham, who will take a well earned rest of three weeks, having just finished their Minneapolis engagement. The season at the Lyceum Theatre will probably open September 1, with An Enemy to the King.

Fred C. Whitney was in town for a day last week. From here he goes to Toronto, to complete arrangements for the opening of his various companies.

Ward and Vokes are holding their rehearsals in the Empire Theatre, on Lafayette Avenue, which accounts for the hum and noise one hears when passing this place. Ward and Vokes open their season in Bay City, Sept. 9, in The Head Waiters.

As stated in a previous letter, the Detroit Opera House opens its season Sept. 8 with Herbert Kelcey and Effie Shannon in their new play, Her Lord and Master. Joan of the Sword Hand will follow this.

By the second week in September theatrical doings in Detroit will once more be in full swing.

A. FRANCIS.

SEATTLE.

For the first time this season all the theatres were dark last week. But an event of considerable interest was the complimentary benefit tendered to the children of the late Chief of Police, William L. Meredith, who was murdered while making an arrest some time ago. Manager Cort donated the use of the Grand Opera House. There were nearly a hundred volunteers for the entertainment, both amateur and professionals. The performance was an excellent one, the audience was enthusiastic, and each number was encored repeatedly. The receipts amounted to $2,500 and it is said that the actual expenditures amounted to just 25 cents. The money realized is to be deposited for the education of the two Meredith children, aged five and seven years, respectively. All of the participants showed great zeal in working for the success of the worthy undertaking. Manager Cort, of the Grand, and all of the house attaches, are to be commended for their earnest endeavor. The members of the Police Department were untiring in their efforts to make a large sale of tickets, and several large blocks of fifty and upward were sold. Wagner's Band and the managers of the local vaudeville houses, besides many of the prominent firms of this city did a great deal for the success of the benefit.

Chauncey Olcott will be seen in Garrett O'Magh, for the first time in Seattle, at the Grand Opera House 16, 17.

The City of New York will be given on an elaborate scale by a combination of Managers Russell and Drew's two road cos. at the Third Avenue 18-24.

RODNEY D. WHITE.

COLUMBUS.

Utah, the play presented by the Keystone Dramatic co. at Minerva Park 11-17, proved to be a play of but little merit. The work of the co., however, was very good and hits were made by Lew Welch, Anna Bates, Bert Jack, and Vyonne Pratt. Business light.

The McLean-Tyler co. has commenced rehearsals at the Southern of Coriolanus, King John, and The School for Scandal.

The Al. G. Field's Minstrels are rehearsing diligently and judging from the results seen thus far, it looks as if the lovers of this style of entertainment are to be given a treat upon the opening night.

The rehearsals of John W. Vogel's Minstrels will begin at the Grand 19, and the co. will open at Newark, O., 22.

The regular season at the Grand will open with The Star Boarder 28, and that of the High Street with At Valley Forge upon the same date. The Southern will open its season with Field's Minstrels 29. The Burgomaster will follow, beginning a week's engagement 26, and then comes The McLean-Tyler co. Sept. 2-4.

W. W. PROSSER.

NEW ORLEANS.

At Athletic Park the Metropolitan English Comic Opera co. divided the week of 11-18 between The Mikado and The Chimes of Normandy in the order named. Both of these operas were within the scope of the co. and consequently were presented in a most satisfactory manner. All the principals of the co. appeared in both operas and gave excellent accounts of themselves. In The Mikado Belle Thorne was an ideal Yum Yum, singing the part artistically and acting with considerable naivete. The Pitti Sing of Elvia Crox was clever, and Olive Thorne as the third little maid looked pretty and did her bit well. As Nanki Poo, Mr. Bassett was agreeably cast, and Herman W. West was ridiculously dignified as Pooh-Bah. Mr. MacDonald was a very funny Ko-Ko. The Katisha of Miss Intropodi and the Mikado of William Pruett were capable. The orchestra and chorus, as usual, were in fine form and, in fact, The Mikado was one of the co.'s most successful efforts. A Royal Joke 17.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre a stock co. under the management of L. N. Scott presented The Two Orphans 11-17, opening to good business. Kate Jackson, of the Criterion Stock co., of St. Paul, gave an artistic characterization of La Frochard. [illegible] Lovers' Lane 18-24.

The regular season at the Bijou Opera House will open Sept. 1 with The Night of the Fourth.

Manager W. W. Wittig, of the Dewey Theatre, has returned from his vacation.

F. C. CAMPBELL.

CLEVELAND.

Amelia Mora, the new comic opera, was the bill at the Garden Theatre 12-17. Il Trovatore 19-24.

The Eleventh Hour was the attraction at the Cleveland Theatre 12-17, presented by a capable co. A Thoroughbred Tramp 19-24.

Eleanor Kent leaves The Garden Theatre Opera co. 16, and Fatmah Diard will take her place.

Virginia Harned will play Alice of Old Vincennes at the Euclid Avenue Opera House early in October.

Frederick Warde lectured at Euclid Beach Park under the auspices of the Cleveland School of Oratory and Elocution 14.

WILLIAM CRASTON.

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CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, manager): Vaudeville July 29-10 had good business. Jefferson Stock co. begins an indefinite engagement 12.

ARIZONA.

PHOENIX.—PARK THEATRE (Frank W. Strechan, manager): Ruble Theatre co. week of 5-10 in the double bill of Kathleen Mavourneen and Monte Cristo pleased good audiences. Same co. 12-17.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, manager): The Braunig Dramatic co. in Kathleen Mavourneen to large houses 5-10 and Monte Cristo 12-17. Specialities by Hamilton and Wiley and pictures of the Pan-American Exposition.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., lessees and managers): Empire Stock co., of New York, 21-24.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee and manager): Melbourne Macdowell and Florence Stone in La Tosca 5-10 played to large audiences; good performances. Melbourne Macdowell and Florence Stone in Cleopatra 11-18; the advance sale is large.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. scored a hit in Secret Service 5-11. Stevens and Gillette played leads and received excellent support. The same bill will be given 12-17.——ITEM: Daniel Frawley personally supervised the production of Secret Service at the Dewey this week and appeared 5 for one performance only as Captain Thorne.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The eleventh annual benefit of the San Diego Lodge of Elks, No. 168, was held July 30, 31 and Aug. 1. Il Trovatore was the bill, and it was the best performance ever given in this city by local talent; S. R. O. audience were delighted.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Empire Stock co., of New York, 20. Hilda Spong Sept. 2. Elleford Stock co. 8-15. Annie Russell 17. Leon Herrmann Oct. 1.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Season opened 10 with Blanche Bates and a good supporting co. in Under Two Flags to large business. Henry Miller 15, 16.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A preliminary season of one night only 13 by Primrose and Dockstader's Minstrels packed the house. The entertainment was received with enthusiasm, as all the numbers were bright and up to date. The first part set was entirely new and very handsome. An innovation in minstrelsy was the fact that no chairs or tambourines were in evidence. The singing was particularly good, and the jokes new and funny. In the olio, Primrose, Dockstader, and "Himself," the latter a modern Luke Schoolcraft, were the chief entertainers.——ITEMS: Arthur Dockstader (cousin of Lew), advertising agent at Parsons', made what Primrose said "was the advertising novelty of the season." He led the parade with his Mexican dog appropriately arrayed in lettered blanket and a miniature horse bonnet. Manager J. H. Decker had a photograph made of the canine and will work it in some way in advertising.—It was Manager Decker who suggested to Comedian O'Brien to bill himself simply as "Himself." His name does not appear on programme or posters.

A. DUMONT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Primrose and Dockstader's Minstrels opened the season 12; large audience; excellent performance.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Opens season with Sunset Mines 22. The Royal Prisoner 31. Henrietta Crosman Sept. 4.

PUTNAM.—BRADLY THEATRE (Jackson and Gorman, managers): Season opens 20 with Primrose and Dockstader's Minstrels. Eight Bells 22.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. continue to please and draw good audiences. Plays 5-10: The Country Girl, Faust and Marguerite, and A Race for Congress.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): "Dutch Jake's" Vaudeville 10, afternoon and evening.——ITEM: During the Summer the Masonic Temple has been completely refurnished and redecorated throughout.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Marie and Hortense Neilson open the season 19-24.——ITEMS: Eugene Ward joined the For Her Sake co. in the capacity of stage carpenter.—Fred and Sadie Raymond came over from their home at Sycamore a few days ago in their automobile, and paid a visit to Manager and Mrs. Derthick. Mr. Raymond will put three shows on the road this season—viz.: The Missouri Girl, Old Arkansaw, and a comedy as yet unnamed.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Sherman Comedy co. 5-10; good business and performances. Specialties by Harry Miller, Fred Ormond, and the Roccendes were excellent. Robert Sherman, June Barrett, and F. D. Hubbard deserve special mention. Plays: My Friend from Arkansaw, The American Heiress, A Reckless Enemy, Sapho, A Man of the People, and At Sandy Run.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Richards and Pringle's Minstrels presented a good bill 9.——WEST END PARK CASINO (Kuesel Amusement Co., managers): The Beggar Prince Opera co. presented La Mascotte and Fernando to large and pleased audiences 5-10.

MORRISON.—AUDITORIUM (Lewis and Skelly, managers): Season opens with Old Arkansaw 24. Wood's People's Players Sept. 2-7. The Little Minister 13. Owl Hollow 16. Carpenter's Quo Vadis 23. Two Merry Tramps Oct. 3. The Eleventh Hour 11.

PANA.—NEW GRAND (J. Will Smith, manager): Season opens 12 with Richards and Pringle's Minstrels. The Minister's Son 26.——ITEM: The outlook for next season is bright.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Richards and Pringle's Minstrels 10; large audiences pleased. Leon Herrmann 19.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Season opens 19 with Mahara's Minstrels. Old Arkansaw 29.

JOLIET.—THEATRE (William H. Hulshizer, manager): Blaney's A Baggage Check opened the season 12; fair audience; performance good.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): New paint, decorations, carpets and rugs have given a fine appearance to the Grand, that opens its season Sept. 4 with Si Hopkins. Down Mobile 7. The Dangers of Paris 14. At Valley Forge 17.——Manager Kinneman has secured Pain's Last Days of Pompeii for a four nights' engagement at the Ball Park 21-24. Immense patronage is anticipated.——ITEMS: The outlook for a prosperous season was never better here than this Fall.—The new Indiana, now being erected, will be opened about Nov. 1, with a list of the best attractions ever offered here. The house will be one of the best in the State and is under the same management as the Grand.—Anna Hollinger, late of the Nashville Stock co., is home enjoying a vacation to last until Nov. 1, when she will go to New York to join New England Folks, at the Fourteenth Street Theatre.—Manager Kinneman has opened a new bill room on Branson Street that is up to date in every particular and has increased his billing capacity to 5,000 sheets.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): W. S. Cleveland's Minstrels, management of S. A. Grubbs, 10; good performance; fair business. Leon Herrmann 22. The Star Boarder 28. The Heart of Chicago Sept. 4.——THE PHILLIPS (Murray and Swisher, managers): Side Tracked Sept. 4.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): ITEM: Manager Van Cleve has remodeled the stage of his theatre and added new carpets and scenery. Season opens 27 with The Two Little Waifs. Some very good attractions have been booked.

FRANKLIN.—NEW OPERA HOUSE (Louis Zeppenfeld, manager): The Heart of Chicago 22. Eldon's Comedians 26-31.——ITEMS: Clarence McDonald left 15 to join Crow's Merry Minister co.—Manager Zeppenfeld, of the local house, is in Chicago at present on business in connection with his theatre.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, manager): Cleveland's Minstrels opens the season 16.——ITEM: A new inter-urban railroad will soon be completed that will help business to be good the coming season.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Season opens with Rentfrow's Jolly Pathfinders 19-24. Uncle Josh Spruceby 28. A Romance of Coon Hollow Sept. 3. Side Tracked 5.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Fogg's Ferry Sept. 6.——ITEM: Mr. Emmet Littleton left 12 for Cleveland, O. He goes in advance of the F. S. Davidson co.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Martin's U. T. C., 24. Chicago Stock co. 25-31.

DECATUR.—BOSSE'S OPERA HOUSE (J. M. Bosse, manager): Season opens 19 with the Graham Earle co. for a week.

RUSHVILLE.—C. G. Phillips' U. T. C., under canvas, 7; excellent business; performance mediocre.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Rose Hillman co. 26-28. The Heart of a Woman Sept. 5.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The improvements are completed and the house and stage are in first-class condition. Season opens 28 with In a Woman's Power. For Her Sake 4. Two Merry Tramps 5. West's Minstrels 6. When We Were Twenty-one 7. The King of the Opium Ring 19. The Village Postmaster 21. The Flaming Arrow 23. The High Rollers 27. Haverly's Minstrels 28.——COATES OPERA HOUSE (Frank W. Coates, owner and manager): Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.——UNION PARK: Dark.——SANGERBUND AUDITORIUM: Dark.——SCHUETZEN PARK: Band concert 7; large attendance; repeated 14, 21, 28.——RIVERSIDE PARK: Closed.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): In a Woman's Power will open the season Sept. 2.——RIVERSIDE PARK PAVILION (E. L. Kirke, manager): The Howard-Dorset co. closed its engagement of nine weeks 11, presenting The Plunger to an overflowing house. The members of the co. were all on their mettle, and the performance went with a snap and a vim. Every appearance of Mr. Howard and Miss Dorset was the signal for applause. Mr. Howard is one of the cleverest actors that has appeared in this place in repertoire. The co. left 12 for Indiana to prepare for their regular season. The usual bi-weekly dances will continue at the Park.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): The Paytons, Senter and Cloud, assisted by local talent in A Wife's Peril 9; large and pleased audience. Si Slocum 17.——ITEM: The Opera House, under the new management, is undergoing many improvements.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Londale Theatre co. 22-24.

KANSAS.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.——CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.——The Nashville Students, under canvas, 15.——ITEM: The old story of a new theatre is again resurrected, but an ocular demonstration will be necessary before our confidence is gained.

STERLING.—MORRIS OPERA HOUSE (George A. Morris, manager): Lyceum Stock co. 5-10 to fair houses. Plays: The Young Mrs. Winthrop, A Man of the People, Queena, The Silver Star, An Innocent Sinner, and A Modern Babylon; co. and specialties good.——Johnson and Slater's Minstrel Carnival, under canvas, 12; tent packed; co. excellent.

INDEPENDENCE.—AUDITORIUM (B. Bloster, manager): Dark.——GAS PARK THEATRE: Vincent Stock co. (G. B. Rodney, manager): On the Ranch 10; large and pleased audience. Independence Concert Band and Orchestra 14.

HUTCHINSON.—SHAW THEATRE (W. A. Love, manager): The Lyceum Stock co. presented Modern Babylon to a S. R. O. house; very satisfactory performance. This opened the season.——OPERA HOUSE (W. A. Loe, manager): Dark.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Season opens 23 with Leon Herrmann. Spooner Dramatic co. 26-31.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Corse Payton and his Brooklyn Theatre co. 12-17 presented A Gilded Fool, The Banker's Daughter, The Private Secretary, Sowing the Wind, Hazel Kirke, Miss Hobbs, Don't Tell My Wife, Diplomacy, and My Kentucky Home to S. R. O. Etta Reed's gowns were a splendid feature. Richard Golden 20, 21. Two Little Vagrants 23, 24.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, manager): The Dancing Master, by Sidney Toler, who played the lead, 12-17, proved a popular attraction. Blue Jeans 19-24.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, manager): A Scrap of Paper 12-17 to capacity. The new leading woman, May Scott, made an instantaneous hit. Lady Windermere's Fan 19-24.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Klark-Scoville co. did good business 12-17 in The Silent Partner, A German Friend, Across the Trail, The Circus Girl, and A Country Kid. The Pirates of Penzance (local) 14 pleased crowded house.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): A Wise Woman 27. Morrison's Comedy co. Sept. 2-7.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Richard Golden in Old Jed Prouty 9, 10 had three large and pleased audiences.

MARYLAND.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Season opens 21 with Culhane, Chase and Weston's Minstrels. The bookings for the coming season include Thelma, Mama's New Husband, Conroy and Mack, The Girl from 'Frisco, Jewel's Comedians, Quo Vadis, Where the Laugh Comes In, The Deemster, The Jolly Travelers, Pennsylvania, A Breezy Time, Wood and co., Fabio Romani, Perry Lee Carroll co., and Across the Continent.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Corse Payton's Stock co. continued to draw overflowing houses 12-17. Ten Nights in a Barroom had the banner house 9 and was announced for repetition 16 and 17. Richard P. Crollius' work as Sample Switchell was convulsing. Other plays: Christopher, Jr., May Blossom, Taken from Life, The Wife, East Lynne, Only a Farmer's Daughter, The Charity Ball, Alone in London, and A Desperate Game. Payton's Brooklyn Theatre co. begins two weeks' engagement 19.——ITEMS: The Auditorium opens Sept. 2 with Adrian L. Potter as manager.—Springfield Aerie of Eagles held their first clambake 15. The Buzzard Band was a feature. A number of theatrical people who were in the city attended.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, manager): Season opens 24 with James H. Stoddart.——VALLEY PARK THEATRE: The opera co. continues most successful; the attendance 5-10, the week just ended, was the largest of the Summer. Olivette 12-17.——ITEMS: Harry Brown left last week to join the Daniel Ryan co.—A musical selection has been composed and dedicated to Florence Geer, who is Florence Wright, of North Adams, in private life.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Dark.——MAYFLOWER GROVE: Gorman's Alabama Minstrels 12-17, with vaudeville pleased large gatherings. Band concerts by Kingston and Rockland bands were a feature.——ITEMS: Manager Bates is busy completing his improvements at the Opera House. He has many new bookings and will run only one repertoire co. a month, thus keeping the town well up on the theatrical scale.

FITCHBURG.—WHALOM PARK THEATRE (Edgar La Nyon, manager): Three Black Cloaks 5-10, although beautifully staged and well sung, did not attract the audiences that the other operas have. Houses were large, however. Fatinitza 12-17.——ITEM: Joseph W. Smith has been engaged as leading tenor with the opera co., and will open 12. Season will close Sept. 7.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Season opens 23 with William Bonelli in An American Gentleman.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Frankie Carpenter co. opened the season Sept. 2 for a week.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): After having spent several thousands of dollars on interior decorations and other improvements, Wood's will open its season 22 with On the Stroke of Twelve.——ITEM: Manager A. E. Davidson, of the Davidson Stock co., was in town for a few days recently. The co. started rehearsals at Saginaw 10.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Wood and Ward's Two Merry Tramps 9; crowded house; fair co. A Breezy Time 19.——CITY OPERA HOUSE (William Murrell, manager): Dark.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): The Convict's Daughter 16. Uncle Josh Spruceby 17.——ITEM: John Griffith visited Lew Johnson 11.

ST. JOHNS.—ALLISON'S OPERA HOUSE (O. Leigh Kisler, manager): A Breezy Time pleased S. R. O. 9. Railroad Jack 21. Bryan's Comedians 26-31. Si Plunkard Sept. 6.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Imperial Cake Walkers 10 (local). Wood and Ward's Two Merry Tramps 12; good house and performance.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Two Merry Tramps 16. The Night of the Fourth 20. Hi Henry's Minstrels 26. A Convict's Daughter 30.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Uncle Josh Spruceby 20. Little Trixie 26.

BIG RAPIDS.—CITY OPERA HOUSE (C. H. Milner, manager): Wood and Ward's Two Merry Tramps 7; large audience; good co.

MUSKEGON.—OPERA HOUSE (Ray N. McGraft, manager): Uncle Josh Spruceby opens the season 23. McCarthy's Mishaps 27. Hunting for Hawkins 30, 31.

OWOSSO.—SALISBURY OPERA HOUSE (C. B. Salisbury, manager): Dark.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): A vaudeville entertainment for the benefit of St. Luke's Hospital 12; fine performance; large house, netting $750. Among the best features were the Floradora Sextette, the pickaninny dance from The Runaway Girl, and a reading by Adelaid Thurston, of The Little Minister co. The Daughter of the Diamond King 14.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Gibney Stock co. 5-10 in The Black Flag, The Woman in Black, Sapho, Down in Maine, Our Little Minister, and A Parisian Princess; packed houses; co. satisfactory.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): The Night of the Fourth Sept. 9.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Season opens Sept. 18 with The Gay Mr. Goldstein. A fine line of attractions have been booked.——ITEM: Frank De Leon, who made many friends while here, has gone to join the Una Clayton co., with which he is to be featured. Mr. De Leon's absence will be mourned by the members of the Early Morning Walkers' Association, and also by his fellow soldiers in the Montgomery Guards, a local military co. which he organized during the recent encampment of the State troops at Castalian Springs.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Season opens Sept. 17 with The Gay Mr. Goldstein.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (James H. Christopher, manager): Pertle Springs Stock co. closed 14 after a successful season of ten weeks. James Gibson lectures 14 and 20. Judson Smith, D.D., lecturer, 16. Hon. Z. T. Sweeney, D.D., lecturer, 17-19. Eva Marshall Shontz, lecturer, 21. Grand Opera House Orchestra, of Kansas City, 18, 15 and 22.——ITEM: Walter H. and Leno Hout, Willard Dashiel, and Jack E. Voss left 12 for Chillicothe to attend rehearsals of the Hout-Dashiell co., that opens there 19.

WEBB CITY.—ITEMS: The New Blake Theatre will be managed by Mr. Van Eaton, formerly of the Atchison, Kan., Theatre.—Former Manager Roe R. Blake is now engaged in the theatre building and promoting business, with headquarters in Chicago.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): The Cable Comedy co. presented The South Before the War 11; good house; co. fair.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendennin, managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Queen of Hayti 18-20. Chauncey Olcott 21, 22.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): A Country Merchant 10; good business; performance satisfactory. Bennett-Moulton co. 12-17 opened with The Mask of Life to large audience. Specialties and co. very good. Gorton's Minstrels 20. Side Tracked 24.——ITEM: Mr. and Mrs. Sid. Lamb, and their little daughter, Thess, joined A Country Merchant here 10.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Season opens 22 with Two Little Vagrants.——ITEM: A large sum has been expended on the house during the Summer, making it practically a new theatre.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The King of the Opium Ring Sept. 3. Eight Bells 12. Our New Minister 25.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Shiller Stock co. opened the season 12 and continued for the week. The co. give satisfactory performances; large audiences. Plays: Dora Thorn, Woman's Enemy, East Lynne, Monte Cristo, A Heart of Fire, Jesse James, A Life's Atonement, U. T. C., and Valjean the Convict. The last-named play has been cut considerably since its production last week at Norristown, Pa., and is now a play of four acts instead of five. One of the Bravest 23, 24. Chester De Vonde co. 26-31. Robert B. Mantell Sept. 2. A Bunch of Keys 3. The Village Parson 5. Liberty Belles 7.——ITEM: The new lobby and ticket-office presents a fine appearance, and is a decided improvement on the old, but the same cannot be said of the new orchestra.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Foxy Grandpa, with a cast including Joseph Hart and Carrie De Mar 5-17; crowded houses; co. excellent. 'Way Down East 19-24. The Bostonians 26-31.——YOUNG'S OCEAN PIER (John L. Young, proprietor): The Dairy Farm continues to capacity; co. fine. Adgie and her Lions, and the Royal Marine Band of Italy.——AUDITORIUM PIER (Lew Dockstader, manager): Vaudeville consisting of Marie Dressler, Adele Farrington, Snyder and Buckly, Mr. and Mrs. Robyns, John D. Gilbert, Mr. and Mrs. Harry Thorn and co., Jess Dandy, and George W. Stewart.——ATLANTIC CITY STEEL PIER: Murphy and Gibson's Minstrels and the Old Homestead Quartette. Concerts daily by the Boston Concert Band.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, manager): 'Way Down East 12-17; business and co. excellent. A Bunch of Keys 24. Quo Vadis 26. Where the Laugh Comes In 27. Lovers' Lane 28-31.——AUDITORIUM (W. H. Morris, manager): Black Patti's Troubadours 22-23.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Black Patti's Troubadours 21. The Oriental Burlesquers 23. A Bunch of Keys 27. The Tide of Life 30.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Graff and Henocksburg, managers; J. W. Henocksburg, resident manager): West's Minstrels, without William H. West, played twice 10 to good business. The singing in the first part of Manuel Romain, Clement Stewart, Georgie Jones, Harry Sylvester, Wilson N. Miller, and Charles Rosedale was a feature. In the second part were the Rio Brothers, McMahon and King, Billy Van, Carr, McDonald and Parshley, and Zeb and Zarrow. A Female Drummer is underlined.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Jacobs Stock co. closed its engagement 12 to two crowded houses. The performances were benefits to Mortimer Snow. Sapho was the afternoon bill and The Two Orphans in the evening. At the latter Mr. Snow in response to repeated calls made a farewell address, and his autographed photographs were distributed among the ladies. The co. opened May 6 in The Charity Ball and during the Summer has appeared to crowded houses in Shenandoah, Nell Gwynn, The Little Minister, Secret Service, Trilby, Under Two Flags, Forgiven, A Gilded Fool, Moths, Frou Frou, The Conquerors, The Lady of Lyons, My Partner, Ten Nights in a Barroom, Sapho, The Stranglers of Paris, The Crust of Society, The World, Dr. Carr's Secret, The Wages of Sin, East Lynne, and The Two Orphans. The house will be closed till 26, during which time many improvements will be made preparatory to the opening of the Fall and Winter season. Among the attractions booked are Henry Irving and Ellen Terry, The Christian, The Heart of Maryland, etc.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Section B of Proctor's Stock co. closed its engagement 5-10 with A Widow Hunt, that pleased large houses. Division A returned 12 for a week's engagement and opened to S. R. O. in The Young Mrs. Winthrop, with Adelaide Keim in the leading role. Her numerous friends manifested their delight at seeing her again by continuous applause. Florence Reed and Eva Vinvent were also cordially received. The rest of the cast was also excellent. The Stock Exchange 15-17.——ITEM: Former Manager Ad. Gerber, of the Empire, stopped in Albany 12 on his way to the Pan-American.

CHARLES N. PHELPS.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Primrose and Dockstader's Minstrels 10 were well received by crowded house. The production was handsome and the specialties received numerous encores. Black Patti's Troubadours 14. Svengali 26-31. Faust Sept. 2. Lovers' Lane 4.——ITEMS: The performance of Primrose and Dockstader's Minstrels marked the opening of Manager Taylor's twelfth year in control of the Academy, and it was plainly visible that during the Summer he had thought of the comfort of both actors and audience. A handsome new drop curtain was displayed for the first time; a smoking room has been furnished and the house recarpeted throughout. A new star dressing-room has been provided and the others have been refurnished.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Season opened 9 with an excellent performance by Primrose and Dockstader's Minstrels. Corse Payton Stock co. 26-31. Lovers' Lane Sept. 2.——ITEMS: Joseph Cusack, of A Stranger in a Strange Land, is spending the Summer with his brother here.—As the parade of Primrose and Dockstader's Minstrels was about to start 9, Dockstader recognized among the crowd on the sidewalk an old friend, Frank L. Hurdick. They exchanged greetings, and then Dockstader sportively dared Hurdick to march in the parade. Hurdick took the dare, and, although the band started off with "Go Way Back and Sit Down," he went over the line of march between Primrose and Dockstader, at the head of the procession.

TROY.—GRISWOLD OPERA HOUSE (Reis and Shubert, managers; H. R. Harden, resident manager): West's Minstrels 9 pleased S. R. O. audience. Specialties by the Rio Brothers, McMahon and King, Billy Van, Carr, McDonald and Parshley, and the Zeb and Zarrow Trio were good. Schiller Stock co. 19-23. Primrose and Dockstader's Minstrels 24. Across the Pacific 26-28. Aubrey Stock co. 29-31.——RAND'S OPERA HOUSE (William H. Halligan, manager): Black Patti's Troubadours 16. Daniel R. Ryan co. Sept. 2-7. Quo Vadis 12, 13.——ITEM: John A. Shean, representing Primrose and Dockstader's Minstrels, has been visiting Manager Harden, and was present at the performance of West's Minstrels.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Alma Chester co. Sept. 2-7.——ITEMS: The Academy of Music is to be under the management of Clarence Robinson this season. Mr. Robinson has been connected with the theatrical business for a number of years, and has some first-class attractions booked.—The Alma Chester co. is rehearsing at the Academy of Music preparatory to going on the road. There are twenty-three in the co. Miss Chester is stopping in Fishkill village, and the rest of the co. at Fishkill-on-Hudson.—George Peattie, formerly manager of the Academy of Music, has accepted a position in New York.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Sevengala, hypnotist, opened a week's engagement 12 to large and pleased audience. U. S. H. Walters' Cake Walk and Minstrels (local) 19. Hello, Bill 20. The Little Minister 20. James H. Stoddart in The Bonnie Brier Bush 22. A Stranger in a Strange Land 23. Thelma 24. Bennett and Moulton co. 26-31.——BROADWAY THEATRE (George L. Corliss, manager): Black Patti's Troubadours 16.——CONVENTION HALL (B. Brunner, manager): West's Minstrels 13; an excellent performance; large audience. The Pan-American Cake Walk and Concert was a success.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Hello, Bill to good business 15. Black Patti's Troubadours 17. Corse Payton Stock co. 19-24. Near the Throne 30. Harrison J. Wolfe 31.——ITEMS: The Bennett and Moulton co. is rehearsing here. All of the members of the co. witnessed Hello, Bill 15.—The Van Curler Baseball Club, composed of the employes of the theatre, having won the majority of games played, hold the championship for Schenectady County.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): William H. West's Minstrels drew good audience 12; performance only fair. Majestic Stock co. closed Summer season 17. Harvest was given in an excellent manner the first half of the week, and Little Lord Fauntleroy was well presented the latter half. The season has been very successful. Arrangements are already under way for a season of three months next year.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): West's Minstrels pleased large house 14.——VALLEY THEATRE (H. S. Daniels, manager): Martha drew large houses and was well rendered by the Opera co. 12-17. Grace Hazard retired from the co. 10.

NEWARK.—NEW SHERMAN OPERA HOUSE (S. F. Sherman, manager): Season opens early in September with most of the time booked until mid-Winter. Thelma Sept. 14. Thomas Jefferson 20. The American Girl 30.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Black Patti's Troubadours open the season 20.——ITEM: Manager Kadel has extended his lease.

HAVERSTRAW.—OPERA HOUSE (Waldron and Furman, managers): Pan-American Vaudeville co. 23. Barlow and Wilson's Minstrels Sept. 26. Mamma's Pet 27.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): The Dangers of Paris co. after rehearsing here, opened 12 and pleased crowded house. Thelma 22. Harrison J. Wolfe 29.

TICONDEROGA.—UNION OPERA HOUSE (F. W. Barry, manager): San Francisco Minstrels 22.——WEED'S OPERA HOUSE (Alex. Weed, manager): Dark.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Dangers of Paris opened the season 13; excellent performance; good house. Sawtelle co. 15-17.

JAMESTOWN.—Joseph Jefferson will speak on "The Drama" at the Chautauqua Assembly Grounds 15.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Season opens 19 with Black Patti's Troubadours.

LOWVILLE.—NEW TOWN HALL (George W. Sherwood, manager): Season opens with Hello, Bill 27. Morrison's Faust Sept. 15-21.

WELLSVILLE.—BALDWIN'S THEATRE (A. A. Rathbun, manager): Dark.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

NORTH CAROLINA.

ASHEVILLE.—RIVERSIDE CASINO (W. W. Moon, manager): Lehr-Williams Comedy co. 12 in The Great Diamond Robbery, Roddy, the Mail Girl, His Lordship, Peck's Bad Boy, Our Wild Cat, and The Precious Baby. Van Brothers, musical team, appeared at each performance. Good audiences pleased.——GRAND OPERA HOUSE: Lehr and Williams Comedy co. 14, 16, 17.——ITEM: The Elks will have a day at Riverside Park 28. Sports and other amusements will be indulged in.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Season opens 29 with Mason and Mason in Rudolph and Adolph.——ITEM: Manager Rivers has leased the Metropolitan Opera House, in this place, for the season, and will book light comedy and vaudeville. He is also managing the Una Clayton Comedy co. through the South until Christmas, after which that co. goes North.

OXFORD.—ACADEMY OF MUSIC (Peace and Hobgood, managers): Dark.——ITEM: Several improvements are being made on the scenery and interior of the Academy.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Baggage Check 20. A Texas Steer 27. A Runaway Girl 29.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): The Cleveland Minstrels opened our season 9 to a fair audience; performance pleasing. The olio included the Couture Brothers in some wonderful work, Van Fossen and Kane, Murphy and Mason, Frank Chamberlin, Lew Spencer, William Windom, Raymond Teal, Billy Lyons, and the Princess Comedy Four, that was especially good. Merkle and Harder co. opened 12 for a week to a packed house in For His Sister's Sake, that was very pleasing. The work of B. W. Wilson, William Harder, William Harrison, Richard Marsden, John C. Fenwick, Bessie Myrkle, Lillian Dean, and Marie Rossell deserve special mention. Strong specialties were done by the Rosella, musical team, and other members of the co. The new scenery of the Market Square was displayed

12 and is very good. The scenery carried by Myrkle and Harder is also new and adequate.——ITEMS: Among the professionals here 12-17, Fair week, were John T. Backman and Katie Beatty, William L. Sullivan, William B. Smith, F. B. Kelley, Frank McNarry, William Woodruffe, Professor Gimelvin, May St. Clair, Norma Miranda, Mr. and Mrs. Lew Earl, Mr. and Mrs. John and Allen Richards, Skip Starzell, Douglass Fuller, the Bailey Sisters, and Captain Stewart and family.—Harry Lorraine is visiting his many friends here.—J. A. Doyle is back after a tour of the world.—J. C. Powers has gone to Bellefontaine, Pa. Zana-Luma, palmist, is filling a few weeks' engagement here.—Mr. and Mrs. Wallace Fillman are here for a month. WILLIAM H. McGOWN.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Eastern Stock co., headed by Harry Jenkins, 5-10; fair business during the week; capable; good specialties. Plays: The Romance of a Factory Girl, The Child of Destiny, My Old Kentucky Home, 'Way Down in Maine, and The Galley Slave were produced. When We Were Twenty-one 29. Tommy Shearer co. Sept. 2-7, Fair week. Other coming attractions are: A Bunch of Keys, Uncle Josh Spruceby, Robert B. Mantell, and The Little Minister.——ITEM: Electric fans have been placed in the Opera House. A cluster of electric lights have been placed in the entrance, making a decided improvement.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Season opens with Who, What and When Minstrels 28.——ITEMS: Who, What and When co. is rehearsing in Columbus.—The Opera House has been redecorated. Mayers and Son, of Steubenville, did the frescoing, and L. J. Fisk, of Coshocton, the painting. The scenery has also been retouched by Mayers and Son.—W. H. McCabe, former manager of the Opera House, and proprietor of the "Democratic Standard," died 13. The Elks, K. of P., and Odd Fellows attended the funeral in a body.

SPRINGFIELD.—FOUNTAIN SQUARE THEATRE, formerly Black's Opera House, (Gross and McIlhenny, managers): Howard-Dorset co. 19-24.——ITEMS: Messrs. Gross and McIlhenny have had the house refurnished, and with new scenery and curtain it presents a fine appearance. They have also changed the name.—There is at present no prospect of the Grand opening this season, as the owner, J. W. Bookwalter, desires to sell or lease the property, and will not open it himself.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): Dr. Jekyll and Mr. Hyde was substituted 5-10 for Two Fair Women, and pleased large crowds. Mixed 12-14 to excellent business.——ITEM: J. W. Moriarty and Petite Gracie left to join the Davidson Stock co.—Floyd Whitson, musician, left to join Carpenter's Quo Vadis co. at Chicago.—Benjamin J. Green joins the Carner co. 17.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, sharing managers): W. S. Cleveland's Minstrels 8; fair business; performance good. Co. numbers thirty-six people. The Standard Stock co. Sept. 16-21 (Fair week).——ITEM: F. P. Mennilli, after a few days' visit at his home in this place, has rejoined the C. W. Park Stock co. for the balance of the Summer season.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Season opens with Hyde, Kiam and Collins' Under Two Flags Sept. 7.——ITEM: Mr. and Mrs. Will N. Rogers, after a two weeks' visit with relatives here, have gone to Chicago, where Mr. Rogers will organize his stock co. for the Empire Opera House at San Antonio, Texas.

LORAIN.—Park's Stock co., under canvas, 5-10; good business and performances. Plays: The Two Orphans, Why Jones Left Home, Dr. Jekyll and Mr. Hyde, Tom Sawyer, Peck's Bad Boy, The Gold King, and others. Himmelein's Imperial Stock co. at the Opera House Sept. 2-7.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Benson, manager): Season opens 29 with the Benson co.——ITEM: The Citizens' has undergone a series of repairs and general overhauling during the Summer and now presents a bright appearance. Some new scenery was also added.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): George Wilson's Minstrels 29 open the season.——ITEM: The management have made special efforts to secure good attractions for the coming season.

MANSFIELD.—MEMORIAL OPERA HOUSE (Dorsey and Mickey, managers): Season opens 30 with Vogel's Minstrels. Keystone co. Sept. 9-14.——ITEM: A number of good attractions have been booked for the coming season.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): Season opens with the Hanlons Sept. 2. Under Two Flags 4. Benson co. 9-11. The Watch on the Rhine 21. The Heart of Chicago 28. A Breezy Time 27.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Himmelein's Imperial Stock co. 26-31. Martin's U. T. C. Sept. 7. Side Tracked 9. The Heart of Chicago 12.

DAYTON.—PARK THEATRE (Harry E. Feicht, manager): Closes 19-24 with Caught in the Web.——VICTORIA OPERA HOUSE: Opens 31 with Al. G. Field's Minstrels. J. W. WEIDNER.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Haverly's Minstrels opened here 10 to S. R. O.; good performance. The Belle of New York Sept. 6.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Jess of Bar Z Sept. 6. Tommy Shearer co. 16-21, Fair week.

GALION.—SHOCAIUM PARK CASINO (H. C. Glenn, manager): Knights of Pythias Minstrels (local) 12-17 to crowded houses; pleasing entertainment.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Season opens Sept. 5 with William H. West's Minstrels.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Dark.——ARMORY HALL (George Miller, manager): Brother Against Brother and Jack o' Diamonds 6-10 by the Miller co. drew large and pleased audiences.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Chauncey Olcott in Garrett O'Magh to delighted fair audience; co. good.

LA GRANDE.—STEWARD OPERA HOUSE (D. E. Steward, manager): Dark.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Hausmann, resident manager): Brissen, hypnotist, opens the season 19, for one week. The Evil Eye 28. Cameron Clemens co. 30-31. London Belles Burlesquers Sept. 2. Hello, Bill Sept. [illegible].——ITEMS: Glenn's Comedy co. opened at Rothery's Opera House, New Philadelphia, 12 for one week.—The co. is as follows: Irvin and May Glenn, Harry St. Clair, Brooks and Smith, Frank Burt, and Sam Horner, and Smith's Symphony Orchestra.—The Elks are making arrangements for their annual picnic. GEORGE B. STICHTER.

ALLENTOWN.—DORNEY'S PARK (A. and K. Traction Co., proprietors): The Robson Opera co., who are filling a four weeks' engagement at the Park Theatre, have made a decided hit, and are drawing large audiences. The Grand Duchess was well presented 5-10. The Mikado 12-17 was unusually successful. The principal roles were filled by Phillip Robson, Alfred Kappeler, John Saunders, Warwick Gaynor, F. Van Buren, Jenny Owen, Natalie Brands, Camille Porter, and Eileene Emerson, all of whom deserve praise. John Saunders, the comedian, is a favorite with the audiences. Carrie Godfrey, who was with the co. during the Summer season, left 11 to join The American Tramp co. Natalie Brands joined the co. here 11, taking Miss Godfrey's place very acceptably.——LYRIC THEATRE (Mishler and Worman, managers): Season opens 28 with The Evil Eye co. King's Dramatic co. Sept. 22-27.——ITEM: During the Summer the Lyric has undergone a general overhauling and the interior looks as bright as a new pin. An unusually large number of attractions have been booked. The attaches of the house will remain exactly the same as last season.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): Dark.——ITEMS: Grant Foreman, who has been at home here for the Summer, has been engaged for George W. Ryer's Our New Minister co.—Aaron Varney is spending his vacation at Muskegon, Wis.—William V. Ranous, after a week's sojourn among his many home friends, has returned to Omaha, Neb., to rejoin the Grace Hayward Stock co., with whom he plays leading parts and is stage director. He took with him Pat McGeady, the local dancer, who will do his dancing specialty with the co.—William Stuart, who has been playing in stock in Nashville, Tenn., and at New Orleans, is home for a brief rest, preparatory to becoming a permanent member of the Columbia Theatre Stock co., Newark, N. J.—Dan Bodder, the trap drummer, goes with Frank Adams' Uncle Hez co. this season, and leaves in a few days to start rehearsals.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The Columbia Comic Opera co. pleased large audiences in Blue Beard 12-17. The work of the chorus and the orchestra was a feature. The parts were well sustained by Franklin Fox, Claude Amsden, John A. Dewey, Charles N. Holmes, Jerry Desmond, Charles Richmond, Carlotta Gilman, Hazel Davenport, Ruth Lattimore, Belle Gravette, Lulu Harris, Lillie Hughes, Lulu Congrove, Lillie Hampton, and Gertie Holt. Between acts Claude Amsden and Gertie Holt gave specialties. Giroflé-Girofla 19-24.

JOHNSTOWN.—OPERA HOUSE (I. C. Mishler, manager): The Kilties 10, brought here under management of Messrs. Barclay and Entwistle, of this city, proved a great treat; attendance good. When We Were Twenty-one 27.——ITEM: The Cambria Theatre has been greatly improved during the interim between the two seasons. A new stage floor has been put in, electric lights have been installed to take the place of gas, six new sets of scenery have been made, and the waiting rooms and resident manager's private office have been improved. The season will open 26 with the Armstrong-Warren Stock co. for a week.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becher, managers): Kilties' Band 8 to good and enthusiastic audience.——VALLAMONT PARK (J. A. Brosius, manager): The Stock co. in East Lynne, Lady Lil, and Reaping the Wind to usual good business; performances excellent. The management has added some new people, who are being favorably received. Under Two Flags 19-24.

SUNBURY.—NEW OPERA HOUSE (W. W. Fisher, manager): 'Way Down East opens the season Sept. 12. Pudd'nhead Wilson 13. The Decoster 23. Franciscus, magician, 26. A Day and a Night Oct. 1.——James H. Thorne's co. played Island Park 5-10, under canvas, to large audiences. They have been engaged for 12-17.

WAYNESBURG.—OPERA HOUSE J. W. Munnell, manager): Dark.——Manager Munnell and Treasurer A. T. Miller are away on a three weeks' trip to Atlantic City and New York.——Frank McGurgan, of The Village Postmaster co., is in town visiting his parents.

NORRISTOWN.—GRAND OPERA HOUSE (N. Appell, lessee; John Whiteley, resident manager): The Schiller Stock co. closed a week's engagement 10, presenting, last half of week, Woman's Enemy, Sapho, and Jesse James to fair business. King Dramatic co. 26-31.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Item: The Opera House has been overhauled and will open the season with Perry Odell and Dee's Comedians 29-31.

TOWANDA.—HALE'S OPERA HOUSE C. T. Kirby, manager): Kilties' Band 7; splendid concert; good audience.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Haverly's Minstrels 8; very pleasing performance; good business. Van Dyke and Eaton co. 26-31.

MEADVILLE.—ITEM: Robert G. Stowe, who has been spending a few weeks here, left for New York 15. He has signed with Robert B. Mantell.

READING.—CARSONIA PARK PAVILION (O. S. Geiger, manager): The Oriental Troubadours gave good performances to fair houses 10-17.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Primrose and Dockstader's Minstrels 16. The American Gentleman 19. Sunset Mines 23.——J. W. GORMAN'S SUMMER THEATRE (C. H. Smith, manager): J. W. Gorman's Imperial Minstrels 12-17, including Eddie Horan, the Higgins Brothers, Le Barre and Kane, the Martelles, and the Brehoars; good performances; attendance to capacity.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Sunset Mines 22.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (S. M. Bear, manager): Dark.

TENNESSEE.

MEMPHIS.—LYCEUM (Frank Gray, manager): The Boston Lyric Opera co. in The Mikado pleased good audiences 5-10. Il Trovatore 12-14 proved the best drawing card of the season. The Pirates of Penzance 15.

TEXAS.

SAN ANTONIO.—SAN PEDRO SPRINGS (Mrs. Joe Cooley, custodian): Carl Beck's Band 4, to large attendance.——MUTH'S GARDEN (William Muth, manager): Owing to the hot weather, an unusually large number attended Carl Beck's Concert 8.

WACO.—WEST END PARK THEATRE (Jake Schwartz, manager): Another phenomenal week's business was done by the Auditorium Stock co. 5-10. The productions of The Stranger's Daughter, and The Prince of Liars were the bills that were well played.

DALLAS.—CYCLE PARK THEATRE (Charles R. McAdams, manager): The Olympia Opera co. continue to draw good audiences. Fra Diavolo and The Chimes of Normandy were presented 4-10. Giroflé-Girofla and The Mikado 12-17.

AUSTIN.—HYDE PARK SUMMER THEATRE: Curtis Comedy co. did good business 5-10, presenting Polly and I and Ten Nights in a Barroom; performances fair.

PITTSBURG.—OPERA HOUSE.——ITEM: The Opera House is under new management, that of Hess and Goldberg.

TAYLOR.—OPERA HOUSE (F. E. Carridine, manager): Curtis Comedy co. opens the season 19-24.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Blanche Bates in Under Two Flags 6-7; packed houses. Miss Bates was enthusiastically received and repeatedly recalled. Susanne Ormonde and Claude Gillingwater shared honors with the star. Henry Miller 12.——SALT PALACE THEATRE (M. E. Mulvey, manager): The Wilbur-Kirwin Opera co. continued vaudeville 5-10 to houses from good to packed. Vaudeville seems to be preferred to opera.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Hello, Bill 16, 17 opened the season to large business. A Country Merchant 19. Fannie Hill Burlesquers 20. Hunting Sept. 2. Roosevelt 5. An American Girl 7. The King of the Opium Ring 9. Richard Golden 13. Lovers' Lane 19. Kellar 20. Mildred Holland 21.——ITEM: The theatre has been thoroughly renovated and a very handsome new drop curtain added, also a dozen electric fans placed in the house.

BARRE.—OPERA HOUSE (F. La Point and Bruce, managers): Gorton's Minstrels 15. A Country Merchant 17. Hello, Bill 19. Fanny Hills' Burlesquers 20. Whitney's Minstrels Sept. 4. The King of the Opium Ring 5.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Season opened with an excellent performance by Gorton's Minstrels to a full house 14. Charles Cowles in A Country Merchant 16.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Castle Square Stock co. in The Circus Girl 15. San Francisco Minstrels 24.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Murray and Mack's Finnigan's Ball 20. Black Patti's Troubadours Sept. 2. Barlow Brothers' Minstrels 9.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner co. presented On the Rappahannock and Inshavogue 5-10; large attendance; pleasing performances. Northern Lights was presented 6 (benefit to Manager W. W. Bittner); good performance; crowded house.

WEST VIRGINIA.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Season opens 20 with the McCloy Stock co.——ITEM: The Opera House is being redecorated and a new set of scenery has been put in.

WISCONSIN.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): The Daughter of the Diamond King 8; excellent performance; large house.——ITEM: Charles A. Taylor, manager of The Daughter of the Diamond King co., started suit while here against the R. and O. Railroad for $1,000, as he lost his dates at Beloit and Kenosha, Wis., the co.'s scenery and baggage car going astray.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): The season opens with The Daughter of the Diamond King 12. Si Perkins 19. The Night of the Fourth 22.——ITEM: $1,000 has been expended upon general repairs on the Opera House, and it is in better condition at the present time than it has been since its opening.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Wesley and Maddern's Merrymakers 1-3; good business; satisfactory entertainments. The Daughter of the Diamond King, featuring La Belle Laurette and W. A. Whitecar, 10; full house; co. excellent. Two Merry Tramps 20.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The Summer Stock co. in A Husband on Salary 5-10. Kathleen Mavourneen was produced 10 to S. R. O. After 13 until the close of the Summer season vaudeville will be given, under Mr. Silver's management.

GREEN BAY.—HAGEMEISTER PARK (J. B. Arthurs, manager): Neilson Sisters co. 4-18 in Under Two Flags, The Pearl of Savoy, The Octoroon (four-act version), The Young Mrs. Winthrop, and The Child of the Regiment. This co. closes the season at the Park.

MERRILL.—BERARD OPERA HOUSE (Emil Knorr, manager): Wesley and Madden's Bachelor Hall, Shooting the Chutes, and The Real Mrs. Brown 8-10; good houses and co. Two Merry Tramps 26. Mahara's Minstrels Sept. 2. A Merry Chase 6.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, manager): Season opens Sept. 1 with Two Merry Tramps.——CONCORDIA OPERA HOUSE (C. R. Blumenfeld, manager): The Raymonds, hypnotists, 15-17. The Convict's Daughter 20.

OCONTO.—TURNER OPERA HOUSE (Albert Hiddle, manager): Lorin J. Howard co. 5-10; good business; co. excellent. Plays: A Thoroughbred, Jim the Penman, The Great Diamond Mystery, Stricken Blind, East Lynne, and Muldoon's Picnic.

WAUSAU.—GRAND (C. S. Cone, manager): Wesley and Maddern's co. 12-14 in Bachelor's Hall, Shooting the Chutes, and The Gay Widow Brown; good houses and performances. Mr. and Mrs. Paul Hudson deserve special mention.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Daughter of the Diamond King 12. Lovers' Lane 15. Ingomar 19. The Night of the Fourth 22. A Runaway Girl 24. Chauncey Olcott 29.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Season opens with The Convict's Daughter 22. Two Merry Tramps 29. Sandy Bottom Sept. 2. The Fast Mail 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Our Regiment, auspices of Co. F, 6 to big business. Metropolitan Merrymakers 19-21. Mahara's Minstrels 26.

APPLETON.—OPERA HOUSE (John B. Thickens, manager): The Daughter of the Diamond King 6; fair performance and house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): A Baggage Check 11; full house; audience pleased.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): A Wise Woman 5-10; business and performances good. Christie-Baird Stock co. 13-17. London Imperial Moving Picture co. 19-21.——MECHANICS' INSTITUTE (H. J. Wilkins, manager): Dark.——ITEMS: Mr. and Mrs. Ernest H. Trumbull (Elliott Page), are in town.—Clarence H. Goldart, an old St. John boy and a member of the Richard Mansfield co., is paying his native city a short visit after an absence of twenty-seven years.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): The theatre has been in the hands of the carpenters and painters for two weeks, and many improvements have been made. Hi Henry's Minstrels opened the season 14 to good business. The Dangers of Paris 17. Cleveland Minstrels 24. Ward and Vokes 31. Hanlon's Superba 9.——ITEM: The bookings are excellent and a successful season is looked forward to.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Season opens in September.——ITEM: Manager Cairns is spending the greater part of his time at London, Ont., superintending the construction of the new Opera House there, for which he has been appointed manager by Whitney and Small, proprietors.

MONCTON, N. B.—OPERA HOUSE (A. E. Holstead, manager): Richard Golden in Old Jed Prouty 3; fair business; excellent performance. A Wise Woman 7 to large and delightful audience. Christie-Baird Comedy co. 19-24. The Span of Life 29. Gorton's New Orleans Minstrels 30.——ITEM: N. J. Booth is in the city and will present Zephra with local talent Sept. 2-7.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, manager): Season opened 12 with Hi Henry's Minstrels; performance had some few bright spots, but otherwise failed to please small audience. The Dangers of Paris 16.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Henry Miller in Heartsease 7, and D'Arcy of the Guards 8; excellent performances; good business. Richards and Pringle's Minstrels 16.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Anna Eva Fay 5-10; fair business and performances. Living Whist 12. A Pair of Spectacles (amateur) 15, 16. The Span of Life 22-24.

KINGSTON, ONT.—LAKE ONTARIO PARK (D. P. Branigan, manager): Pauline, hypnotist, 12-17. New York Vitagraph co. 19-24.

LONDON, ONT.—OPERA HOUSE (Alex Harvey, manager): Season opens with Hi Henry's Minstrels 19.

ARENA.

TOPEKA, KAN.—Ringling Brothers' Circus 6 drew the two largest crowds (aggregating some 30,000) in the history of the town. Excursions were run from all points within 100 miles, and one train from St. Joseph brought in over 400 visitors. The menagerie was very complete. In the circus proper the many new and high-class acts were bewildering. The really fine band concerts of Professor George Ganweiler's band, the introductory pageants, introducing all the performers, human and animal, in beautiful costumes and trappings, the wonderful Japs, John O'Brien's sixty-one trained horses in surprising evolutions and combinations, the Decomo family of acrobats in evening dress, the astounding Holloway Family in feats on the slack wire, the group of saddle horses in high school gaits, John Rooney, the bareback somersaultist; Amelia Feeley, who rides in long skirts, performing bareback some hair raising feats; Le Fleur, the contortionist and head diver, and the three herds of trained elephants, were only a few of the treats. W. W. Freeman, better known in theatrical circles as "Doc," who made a fortune with his farce-comedy, A Railroad Ticket, some years ago, retiring from managerial worries to become press agent and treasurer for the Ringlings, was kept busy shaking hands with all his old newspaper friends, and no man has more than genial "Doc," who vows that THE MIRROR is the Moses who will yet lead the profession from out the bondage of the trust. Here is health and happiness to him—may his smile always be as bright and cheery, and his years and hard work set as lightly upon his head. THOMAS R. HYATT.

OWOSSO, MICH.—Forepaugh and Sells Brothers' Circus 9 to large and pleased crowds.

ADRIAN, MICH.—Forepaugh and Sells Brothers' Circus 6 to packed tents; pleasing performance.

ST. PAUL, MINN.—Norris and Rowe's Trained Animal Show opened for week 12 to packed tent. The animals show excellent training and give an entertaining performance. The show gave a striking street parade.

GLENS FALLS, N. Y.—Walter L. Main's Circus pleased big crowds 15.

WELLSVILLE, N. Y.—Welch Brothers' Circus 10; full tents; pleased crowds.

SHEBOYGAN, WIS.—Gentry's Dog and Pony Show 12; crowded tents; excellent show. Forepaugh and Sells Brothers' Circus Sept. 2.

APPLETON, WIS.—Gentry's Dog and Pony Show 7; good crowds and performances.

RACINE, WIS.—Gentry's Dog and Pony Circus pleased full tents 9.

FOND DU LAC, WIS.—Gentry's Dog and Pony Show 10; good business; excellent performances.

TAYLORVILLE, ILL.—Pawnee Bill's Wild West 14; capacity; fair performance.

CHEYENNE, WYO.—Ringling Brothers' Circus to large crowds 12. The circus is the best and largest seen here since that of Barnum and Bailey in 1896.

OMAHA, NEB.—Ringling Brothers' enormous tents were packed to overflowing at both performances 9, and as usual the management is to be commended, not only for having the very best circus that has ever visited us, but also for the uniform courtesy of the employes and the entire absence of the tough and scheming element so often incident to like attractions. J. R. RINGWALT.

NOTES.

Miller and Fuller's Dog and Pony Show is reported to have been turned over to the Murray Tent Co. 10. The latter are said to hold a chattel mortgage on the property. The show expects to reorganize.

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THE FOREIGN STAGE.

LONDON.

Empress' Death Affects Theatregoing—Two New Plays—Mrs. Campbell's Plans.

(Special Correspondence of The Mirror.)

LONDON, Aug. 10.

Theatrical business, that on Monday, Bank Holiday, began to wake up a bit, received on Tuesday another damper by reason of the death of the King's eldest sister, the Empress Frederick. For, although the general depression could not, of course, become so widespread as was caused by the death of the Queen a few months ago, yet the event causes the well-off society—or would-be society—folk to abstain from show-going and party-giving. For the immediate Court, the King has "commanded" six weeks' mourning, at the end of which the "commanded" are to resume half-mourning for the Queen. For general use three weeks' mourning has been notified by the Herald-at-Arms, per the London *Gazette*. The higher class theatres are already feeling the effect of the latest royal death, and also are suffering through so many people being out of town.

Of course the so-called lower-grade theatres, meaning the big suburban houses, are not appreciably affected by the poor Empress's merciful release from terrible suffering. Most of these theatres have had good sized houses during the week, especially where novelties have been submitted to public sampling. These novelties have included Brown, Smith, Jones, and Robinson at the Shakespeare, Clapham, and a new melodrama, entitled The Mysteries of London, at the Surrey, in the Blackfriars Road. The first-named play was billed as by Harry and Edward Paulton, but the Paultons have since desired it to be stated that Kenneth Lee, whom you know, is part-author with them. It is a farcical comedy with a good many funny situations and some good acting parts. All this, however, was considerably handicapped on Monday by the prolixity of the dialogue and by insufficient rehearsal. The plot of Brown, Smith, Jones, and Robinson has the elements of real comicality, inasmuch as it deals with the jilting of the four men by one woman—namely, Eulalie St. Simpkins. Many droll mixes result from the confounding of these five principals, and when the more trivial episodes, such as a pantomime fight and a "mummy" scene that comes too late, are cut out the play ought to do well on the road. The best of the acting was given by Harry Paulton as Burrington Brown, Compton Coults as Jacob Jones, John Beauchamp as Major Robb Robinson, William Wyes (very droll) as the Reverend Shibboleth Smith, Harry Paulton, Jr., as a dunderheaded German Inspector, and the majestic Gladys Homfrey as the much sought Eulalie, who "shies" three times at marriage, but is captured the fourth time by the Reverend Shibboleth Smith.

The other novelty, The Mysteries of London, was indeed a marrow-freezer. It was written by Lewis Gilbert around a villain played by himself. This villain is called The Scientific Assassin, and right well is he named. Among his various crimes and crimelets are the burgling of a vast sum of money and lots of valuable jewels; the strangling of the owner of these valuables; the false accusation of the unsuspecting hero; the murder of a sleeping man by forcing a silver toothpick into his brain; the blinding of an inconvenient witness by means of vitriol-throwing; the strangling of another person; etc., etc. Gilbert played this scientific assassin so intensely that he was howled at all through the evening by the virtue-loving pit and gallery; one lady in the gallery loudly describing him coram populo, and not altogether inaccurately, as a "carrotty fiend."

E. S. Willard writes that as he cannot seem to settle the site for the new theatre which he wants to build at the West End, he has just booked another American tour, starting in October next and lasting till the following June, and taking in the Pacific Coast. During this tour Willard will produce a new play by Louis Napoleon Parker.

I found Henry E. Dixey at the Tivoli a night or two ago. He, with R. G. Knowles, who has alas been unwell again of late, were looking at the two new and highly successful American variety artists, Stanley and Welsch, who have just opened at the Tivoli and Oxford.

The *Pelican's* competition for the "Smartest Lady of To-day" has been won by Citizeness Fannie Ward. Mrs. Langtry came third on the list; Mrs. Cornwallis West (Lady Randolph Churchill that was) ninth; Edna May, tenth, and Alice Nielsen, thirty-seventh. By the way, the fair Edna is the heroine of the first of a series of "Boudoir Interviews," brilliantly written by Keble Howard for the *Sketch*.

Mrs. Pat Campbell has just arranged to reopen the Royalty on Sept. 7 with a revival of The Second Mrs. Tanqueray. Anon she will produce a new play written by Bjornson, and called Beyond Human Power. Prior to this Mrs. Pat will produce at Bristol a new "problem" play by W. F. and S. M. Downey, and entitled Lady Tetley's Divorce. GAWAIN.

HAVANA.

Openings and Closings—Successful Burlesques—The Theatres Described.

(Special Correspondence of The Mirror.)

HAVANA, Aug. 12.

Since my last letter the Tomba Italian Opera company, that recently filled an engagement at the Payret, has returned to the city after a tour of the island. In a pecuniary sense the trip was only fairly successful. While here the company appeared in five operas, but failed to bring out large audiences. In La Poupee Elvera Lafon duplicated her former success and has firmly established herself a favorite here. The company left last Saturday for Italy via New York. It has already been announced that the Lambardi Italian Opera company is to return to the Tacon in October, also that the French opera company which played New Orleans will be heard here this Fall. The next attraction at the Payret is the Luisa Martinez Casado Dramatic company. The engagement begins Wednesday next.

The Albisu has no opposition, practically speaking, and is doing a large business. El Juicio Oral, presented for the first time last Wednesday night, immediately caught on and will undoubtedly prove a drawing card. The other successes are Los Cocineros, Les Martes de Las de Gomez, and La Virgen del Mar.

Déjele, yo lo conozco, es Motorista (Let him alone! I know him; he is the motorman) is the name of a very clever comedy written by Señor Morales which was used as a vehicle for the reopening of the Lara several nights ago. The electric cars that have recently been put into operation here are an innovation, and accidents due to the inexperience of the motormen and the careless driving of the cabmen are very frequent. Such being the case, arrests of the motormen have been very common on the part of the policemen. It seems that some of the influential citizens spoke in behalf of the motormen, of the absurdity of removing them from the cars for the slightest accident, and since then they have not been molested. This as a basis has been the means of Señor Morales exploiting a successful comedy. Another success is Habana al Natural, which was presented Monday night. In this play the comical phases of life in this city are cleverly depicted. Between the acts Esmeralda, a dancer, is seen.

At the Alhambra the Compañia de Zarzuela has presented during the past two weeks the following: La Viuda de Los Cinco, Naboina, Buffalo Exposition, and El Castillo de Atares. Josefina Leon, a native dancer, appears between the acts.

The new faces at the Cuba are Lilian Silvia, Martinez, Sara d'Errie, and the Monte-Bello Troupe.

The Payret, Tacon, and Marti are dark.

Pubillones' Circus has had its opening and is doing a fair business. Treviño's Circus is also meeting with a fair share of success. Toni Lowandi, with his circus, is still in the interior of the island.

The delightful concerts given by the United States Band in Central Park are bringing out large crowds.

Since I have never spoken of the theatres of Havana, I will in this letter give a short account of them. They are seven in number. The Tacon, it is said, was until ten years ago classed one of the largest playhouses in the world and was constructed in 1837 by Francisco Marty. In 1898 it was bought from his heirs by a stock company, of which Henry P. Booth is president. A number of New York merchants are on the Board of Directors. The local manager is Ramon Gutierrez. This theatre has excellent acoustics. The stage is 17 meters wide by 18 meters deep. The house has seating capacity for 2,307 persons, but in saying this, as to the size, the theatre is done an injustice, for from 5,000 to 6,000 people can witness a performance. The seats are far apart and the lobby is very large. The Tacon is peculiarly adapted to opera.

The Payret is the next house in importance and has a seating capacity of about from 1,800 to 2,000. It was built about fifteen years ago. Señor Saaveric is the proprietor and manager. Drama is generally seen at this house, but quite frequently opera is sung.

The Albisu was constructed in 1870 by José Albisu. Juan Asue is the proprietor, but as he is in Spain, his brother, Eusebio Asue, has the management of the house. The theatre is given over to the presentation of light opera, and has a seating capacity of about 1,500.

The Alhambra was established many years ago, and was until a short time since known as the American Casino. Last year Pirolo Arias and Company had it reconstructed, and it now presents a very neat appearance. It can seat about 800 people comfortably, and since its opening, owing to the good management of Pirolo, has done a good business.

The Marti was built about twenty-five years ago, and was first known as the Irijoa. For the past four years it has been named Marti, the Cuban martyr. It is a cozy little house, seating about 2,000.

The Lara has been managed for the past five years by Juan Villamil, and was built some years ago. It has a seating capacity of from 600 to 800. Tandas are always presented at this house also.

The Cuba, devoted to vaudeville, was built many years ago, and was originally used as a club house. For the past four or five years Ramon Gonzalez has been the proprietor. He is partial to American performers, and during the season just closed many Americans played his house.

Pubillones' Circus is an old established affair. Colonel Santiago Pubillones' name is a household word. He is known as the Barnum of Cuba. After the closing of his circus each season he returns to his home in Spain. His nephew, Antonio Pubillones, is also well known here, and when Santiago sends out a second circus Antonio is put in charge. At present he has a circus here of his own.

J. ELLIS NORRIS.

MEXICO.

Close of Lambardi Company—Benefits for Popular Players—Teresa Mariani's Engagement.

(Special Correspondence of The Mirror.)

MEXICO, Aug. 9.

The Lambardi Opera company has left us, after giving two benefit performances for the two women stars of the organization, Signoras Turconi and Lery, who appeared in the title-role of La Tosca upon these occasions. While both have their stanch admirers in this role, it is generally conceded that Signora Turconi's acting possesses more magnetism and fire, and in consequence her impersonation outshone that of her rival, which, however, was a noteworthy performance. The company has left for Morelia, where a short engagement will be played, which will be followed by a longer one at San Luis Potosi.

The renewed interest in La Tosca drama will create a strong desire to see La Fabregas and Cardoña in it again, especially after their foreign study. Their excellent production of the work is still remembered here, and, indeed the vision of loveliness presented by the Mexican star when she first enters the church, with her arms heaped with flowers to lay before the Virgin, is vividly remembered. Meanwhile she is preparing Quo Vadis as her initial production.

At the Principal the last week the one event of note has been the work of the inimitable Etelvina Rodrigues in the ever popular La Marcha de Cadiz. Popular Esperanza Pastor has had her farewell appearance at the Principal, giving the comedy La Tempranica, in which she gained applause.

The Alaba Comedy company has left the Renaciemiento, and the Italian actress, Teresa Mariana, will shortly appear here in a repertoire consisting of Fedora, Camille, Zaza (unknown here), and other standard dramas. Mariana was born in Florence in 1871 amid theatrical surroundings, her parents being both players. They led the usual wandering life of the vagabond artist and the little Teresina was taken on all their journeyings. They were finally engaged by Ristori, who was then making a triumphal tour of Europe, and went with her to appear in the French capital. The first play was to be Medea, and Ristori was without a soubrette for one of the chief parts. It then occurred to her to give the part to Teresina. The play was produced and the Paris critics named the child directly after Ristori in their critiques the following day. A few days later she appeared in a new role, and, her enthusiasm being aroused, she went steadily forward. Mariana is said to be a great favorite at the court of Spain and in the Spanish capital. She has appeared in special court functions at Madrid, and has received bracelets and other tokens of esteem and admiration from the Queen Regent. After finishing her season here she intends going to the United States. Next year she will go to the Argentine Republic, where she is well known and admired. The season in Mexico promises well, as many well-known families have taken boxes for the entire engagement.

Nuestros Intimos, a Spanish translation by José Arevalo of Sardou's play, Nos Intimes, was given at the Hidalgo last night by the Club Dramatico. GUIDO MARBURG.

CUES.

Josephine Florence Shepherd has returned to the city after a pleasant vacation at Asbury Park.

Robert Elliot got back from the Catskills yesterday to commence rehearsals with the American Theatre company.

Through the courtesy of Herbert Kelcey and Effie Shannon, Samuel Freedman, who was to have been business-manager for them this season, has been released to become business-manager of Stuart Robson in The Henrietta.

Nevada Hefron left to-day to join Daniel Frohman's company at San Francisco.

Thomas Phillips put on the Charles River Carnival at West Roxbury, Boston, last Saturday, and it was praised by the Boston press. He began rehearsals with The Last Appeal yesterday.

Eva Wescott has returned from Chicago, after having played a successful engagement with The Village Postmaster in that city.

Harry Glazier and the Prince Otto company are rehearsing at the Great Northern Theatre, Chicago, preparatory to opening the season at Joliet, Ill., Aug. 28. In Mr. Glazier's support will be Joseph P. Barrett, Elizabeth Lea, and Catherine Countiss. The complete Otis Skinner production will be used.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern; Merle H. Norton, mgr.): Tilsonburg, Can., Aug. 20, Simcoe 21, Preston 22, Berlin 23, St. Marys 24, London 26, 27.

A BREEZY TIME (Southern; Merle H. Norton, mgr.): Kalkaska, Mich., Aug. 20, Central Lake 21, Petoskey 22, St. Ignace 23, Cheboygan 24, Alpena 26, Oscoda 27, East Tawas 28.

ALBEE STOCK: Providence, R. I., July 8—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

A GIRL FROM TEXAS (Edward F. Evans, mgr.): Bridgeport, O., Aug. 31-Sept. 14.

AN AMERICAN GENTLEMAN (W. S. Butterfield, mgr.): Woonsocket, R. I., Aug. 22, Worcester, Mass., 23, Providence, R. I., 24-31.

ARCHER, ALICE (Jess of the Bar Z Ranch; F. E. Morse, mgr.): Renovo, Pa., Aug. 29, Warren 30, Ridgway 31, Oil City Sept. 2, Meadville 3, New Castle 4, Youngstown, O., 5, Elyria 6, Sandusky 7, Toledo 8-11, Battle Creek, Mich., 12, Coldwater 13, Elkhart, Ind., 14.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Pittsburg, Pa., 19-24, Cincinnati, O., 25-31.

A STRANGER IN A STRANGE LAND (Thall and Kennedy): N. Y. city Aug. 26-31, Worcester, Mass., Sept. 2, Newport, R. I., 3, Fall River 4, Westerly 5, New London, Conn., 6, Norwich 7, Providence, R. I., 9-14.

A THOROUGHBRED TRAMP (Elmer Waters, mgr.): Cleveland, O., Aug. 19-24, Dayton 26-28, Columbus 29-31, Toledo Sept. 1-4, Indianapolis 5-8.

A WISE MEMBER (Chas. B. Martin, prop.): Woodstock, Ill., Aug. 20, Delavan, Wis., 21, Freeport, Ill., 22, Dubuque, Ia., 23, Prairie Du Chien, Wis., 24, N. McGregor, Ia., 25, Waukon 26, Lansing 27, Winona 28, La Crosse, Wis., 29, Elkader, Ia., 30, Waverly 31.

BAKER STOCK: Brooklyn, N. Y., Sept. 2—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.

BURRILL STOCK: Brantford, Can.—indefinite.

CAUGHT IN THE WEB (J. E. Dobbins, mgr.): Dayton, O., Aug. 19, 20, Columbus 22-24, Newark 26, Zanesville 27, Greensburg, Pa., 28, Latrobe 29, Johnstown 30, Altoona 31.

CRITERION STOCK: St. Paul, Minn., June 8—indefinite.

DANGERS OF PARIS (Rittenthal Bros., mgrs.): Toronto, Can., Aug. 19-24, Cleveland 26-31, Cincinnati Sept. 1-7, Indianapolis, Ind., 9-11.

FRAWLEY, DANIEL: San Francisco, Cal., July 1-Aug. 31.

FROM SCOTLAND YARD (L. J. Rodriguez, mgr.): Chicago, Ill., Sept. 2-14, St. Louis, Mo., 15-21.

FULTON STOCK: Kansas City, Mo., July 1—indefinite.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Portland, Me., Aug. 20, 21, Portsmouth, N. H., 22, Salem, Mass., 24, Boston 26-31, Providence, R. I., Sept. 2-7.

HARVEY, CARL A. (A Lion's Heart; W. H. Orbitt, mgr.): Baltimore, Md., Aug. 26-31, Philadelphia, Pa., Sept. 2-14.

HUMMON (Walter Rodgers; C. A. Bas, mgr.): Boston, Mass., Aug. 19-24.

JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.

LEE, AMY (Miss Harum Scarum): Reading, Pa., Aug. 31, Shenandoah Sept. 2, Scranton 7, Wilkes-Barre 9, Binghamton, N. Y., 16.

LORD, LEAH (Lost Leaves; Harry C. Smart, mgr.): Pittsburg, Pa., Aug. 26-31, Brooklyn, N. Y., Sept. 2-21.

LORNA DOONE: Chicago, Ill., June 30—indefinite.

LOVERS' LANE (William A. Brady, mgr.): Minneapolis, Minn., Aug. 18-24, St. Paul 25-31, Milwaukee Sept. 2-7.

MACDOWELL, MELBOURNE (Geo. Hart, mgr.): Los Angeles, Cal., Aug. 4-Sept. 7, New Orleans, La., 15-Oct. 19.

MALONEY'S WEDDING DAY (Geo. L. McCabe, mgr.): [illegible], Ill., Aug. 22, Davenport, Ia., 23, [illegible] 24, Clinton 27, Oskaloosa 28, 29, [illegible] 31, St. Charles, Mo., Sept. 1, Moberly 2, Fayette 3, [illegible] 4, [illegible] 5, Springfield 7, Webb City 8, [illegible], Kan., 9, Galena 10, Carthage 11, Coffeyville 12, Arkansas City 14.

MARLOWE STOCK: Utica, N. Y., June 27—indefinite.

[illegible]: [illegible], Mo., Sept. 2.

[illegible] (Sir Hamilton): [illegible], O., Sept. 2, [illegible], Ind., 4, Decatur, Ill., 5, Hannibal, Mo., 6, Moberly 7, Kansas City 8-14.

[illegible] (J. M. Pohle, mgr.): Denver, Col., Aug. [illegible].

[illegible] (Edwin Southers's): Caro, Mich., Aug. 20, St. Louis, Mo., 21, Ithaca 22, Owosso 23, [illegible] 24.

[illegible] COMEDY: Boston, Mass., Aug. 5—indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): San Francisco, Cal., July 29-Sept. 11.

NEW YORK'S FERRY (C. S. Callahan, mgr.): Pittsburg, Pa., Aug. 18-24, Cincinnati, O., 25-31.

OUR NEW MINISTER (Geo. W. Ryer, mgr.): Franklin Falls, N. H., Aug. 20, Keene 21.

ROBER, KATHERINE, STOCK: Providence, R. I., June 11—indefinite.

[illegible] STOCK: Niagara Falls, N. Y., July 15—indefinite.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Boston, Mass., Aug. 19-24, Pawtucket, R. I., Sept. 2-4, Fall River, Mass., Sept. 5, Gardner 6, Cohoes, N. Y., 7.

THE AUCTIONEER: New Haven, Conn., Sept. 9, 10, Hartford 12, 14, Springfield, Mass., 16, Utica, N. Y., 17, 18.

THE [illegible] (Nert Bunnen, mgr.): Defiance, O., Aug. 20, Tiffin 20, 21, Akron Sept. 2-4, Canton 5-7.

THE CONVICT'S DAUGHTER (Roland G. Pray, mgr.): Janesville, Mich., Aug. 20, Watertown 21, Fond du Lac 22, Oshkosh 23, Appleton 24.

THE DAIRY FARM (Wm. McCowen, mgr.): Atlantic City, N. J.—indefinite.

THE DAUGHTER OF THE DIAMOND KING: Livingston, Mont., Aug. 20, Bozeman 21, Great Falls 22, Helena 23, 24, Butte 25-28.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter, Frederic Kimball, mgr.): Detroit, Mich., Aug. 18-24, Grand Rapids 25-27, Toledo, O., 29-31.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, props.): Chicago, Ill., Aug. 25-31, Detroit, Mich., Sept. 1-7, Toledo, O., 8-11, Dayton 12, Hamilton 14.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Tipton, Ind., Aug. 20, Noblesville 21, Frankfort 22, Seymour 23, New Albany 24, Louisville, Ky., 25-Sept. 1, Alexandria, Ind., 2, Anderson 3, Richmond 4, Dayton, O., 5-7, Columbus 9-11.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Montreal, Can., Aug. 19-24, Ottawa Sept. 2-4, Toronto 9-14.

THE MINISTER'S SON (J. M. Stout, mgr.): St. Louis, Mo., Aug. 18-24, Alton, Ill., 25, Pana 26, Mattoon 27, Paris 28, Danville 29.

THE QUEEN OF HAYTI (Harvey A. Vay, mgr.): Butte, Mont., Aug. 18-28.

THE ROAD TO RUIN (Sullivan, Harris and Woods, mgrs.): Elizabeth, N. J., Aug. 24, Washington, D. C., 26, Pittsburg, Pa., Sept. 2, Jersey City, N. J., 9, New York city 16.

THE STAR BOARDER: Indianapolis, Ind., Aug. 19-21.

THEY WANT ME (J. H. La Pearl's): Belvidere, Ill., Aug. 26, De Kalb 27, Sterling 28-30, Galva 31, Pekin Sept. 1, Pana 2, Hillsboro 3, Carlinville 4, Jerseyville 5, Whitehall 6, Beardstown 7, Springfield 8, Clinton 9, Lincoln 10, Sullivan 11, Shelbyville 12-14.

TREASURE ISLAND (Elmer E. Vance, mgr.): Montreal, Can., Aug. 26-31, Ottawa Sept. 5-7, Rochester, N. Y., 16-18.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Salem, Mass., Aug. 20, Portsmouth, N. H., 22, Portland, Me., 23, 24, Biddeford 26, Nashua, N. H., 27, Lynn, Mass., 28, Chelsea 29, Waltham 30, Marlboro 31, Lowell Sept. 2, Lawrence 3, Taunton 4, Newport, R. I., 5, Fall River, Mass., 6, 7, Providence 9-15.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Hot Springs, S. D., Aug. 20, Rapid City 21, Sturgis 22, Belle Fourch 23, Deadwood 24, Lead 26, Perry 27, Spearfish 28, Custer 29, Sheridan, Wyo., 31, Billings, Mont., Sept. 2, Livingston 3, Bozeman 4, Great Falls 5, Helena 6, Marysville 7, Missoula 9, Deer Lodge 10, Anaconda 11, Butte 12-15.

TWO MERRY TRAMPS (Wood and Ward): Hancock, Mich., Aug. 20, Houghton 21, Negaunee 23, Menominee 24.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; C. L. Walters, mgr.): Frankfort, Ind., Aug. 24, Indianapolis 26-28, Dayton, O., 29-31, Columbus Sept. 2-4, Lancaster 5, Circleville 6, Springfield 7, Urbana 9, Bellefontaine 10, Lima 11, Bowling Green 12, Fostoria 13, Fremont 14.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; W. G. Cunningham, mgr.): Wilmington, Del., Aug. 22-24, Middletown, Pa., 26, Williamsport 27, Lock Haven 28, Huntington 29, Altoona 30, Johnstown 31, Canton, O., Sept. 2, Kenton 3, Anderson, Ind., 4, 5, Alexandria 6, Goshen 7, Niles, Mich., 9, Benton Harbor 10, Allegan 11, Grand Rapids 12-14.

UNCLE JOSHUA (Edward F. Evans, mgr.): Perchasie, Pa., Aug. 30, 31, West Chester Sept. 2-4, Media 5-7, Lewes, Del., 9-14.

VALENTINE STOCK: Detroit, Mich., Aug. 5—indefinite.

REPERTOIRE COMPANIES.

ARMSTRONG-WARREN STOCK (Frank Armstrong, mgr.): Altoona, Pa., Aug. 19-24, Johnstown 26-31, Chester Sept. 2-7.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.

BON TON STOCK (Chas. Leyburne): Carlisle, Pa., Aug. 26-Sept. 7.

BENNETT AND MOULTON (Earl Burgess, mgr.): Saratoga, N. Y., Aug. 26-31, Watertown Sept. 2-7, Auburn 9-14.

BURRILL COMEDY: Hamilton, Can., July 1—indefinite.

CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 7-Aug. 31.

CASTLE SQUARE COMEDY: Rutland, Vt., July 8—indefinite.

CHESTER, ALMA: Hudson, N. Y., Aug. 26-Sept. 1, Fishkill on Hudson 2-7.

CRESCENT STOCK (Simpkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.

DILGER-CORNELL: Greenville, Pa., Aug. 12-24, Rochester, 26-31, East Liverpool Sept. 2-7.

DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Lebanon, Ind., Aug. 19-24, Franklin 26-31, Shelbyville Sept. 2-7.

EVANS AND WARD (Edward F. Evans, mgr.): Harrington, Del., Aug. 26-31, Milford Sept. 2-7, Middletown 9-11.

EWING-TAYLOR (Albert Taylor, mgr.): Shreveport, La., Aug. 11-25.

FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Cortland, N. Y., Aug. 26-31, Utica Sept. 2-7.

GARRICK THEATRE (W. F. Taylor, mgr.): Saugerties, N. Y., Aug. 14-17, Rosendale 19-21, Liberty 22-24, Deposit 26-31.

GIBNEY-HOEFFLER: La Crosse, Wis., Aug. 12-24, Champaign, Ill., 26-Sept. 6.

GIBNEY STOCK: Duluth, Minn., July 22—indefinite.

GORMAN AND FORD: Colebrook, N. H., Aug. 19-24.

HENDERSON, MAUD: Clare, Mich., July 1—indefinite.

HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 8—indefinite.

HOLDEN DRAMATIC: Indianapolis, Ind., Aug. 22-24.

JOSSEY STOCK (W. J. Jossey, mgr.): El Reno, Ok. T., July 22—indefinite.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Columbus, O., Aug. 4—indefinite.

KLARK-SCOVILLE (H. E. Klark, mgr.): Hesboro, Mo., Aug. 26-31, Ellsworth Sept. 2-7.

KLINT-HEARN (Frank Gazzolo, mgr.): Atlanta, Ga., Aug. 19-24, Shreveport, La., 26-31, Houston, Tex., Sept. 2-7.

LEYBURNE'S BON TON STOCK: Carlisle, Pa., Aug. 26-Sept. 7.

LYCEUM THEATRE: Rochester, N. Y., Aug. 5—indefinite.

MARKS BROS. (No. 1; Tom Marks, mgr.): London, Can., June 3—indefinite.

MATHER, CLARA: Parry Sound, Can., July 1-Aug. 31.

METROPOLITAN MERRYMAKERS (Will A. Wesley, mgr.): Portage, Wis., Aug. 19-21, Baraboo 22-24, Reedsburg 26-31, Beloit Sept. 2-4.

MOREY STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., Aug. 19-24, Anamosa 26-31.

MYERS, IRENE (Will H. Myers, mgr.): Harrisburg, Pa., Aug. 19-24, Butler 26-31, Erie Sept. 2-7.

MYRKLE-HARDER (Geo. G. Glasgow, mgr.): Ashland, Ky., Aug. 19-24.

NINIAN, ROBERTSON AND MARIE (C. A. Arthur, mgr.): Duluth, Minn., July 29-Aug. 24, La Salle, Ill., Sept. 1-4, Marion, Ind., 9-11, Anderson 12-14.

NORTH BROTHERS: Sault Ste. Marie, Mich., Aug. 19-24.

PAYTON, CORSE, THEATRE (J. S. Macauley, mgr.): Springfield, Mass., Aug. 19-31, Brooklyn, N. Y., Sept. 2—indefinite.

RICE AND HARVEY COMEDY (R. Rice, mgr.): Cornwall, Can., Aug. 5—indefinite.

RICE AND HARVEY (R. Rice, mgr.): Hamilton, Can., 12-31.

ROBERTS, GERTRUDE (Harry Arnold, mgr.): Brooklin, Me., Aug. 19-21, Castine 22-24, Blue Hill 26-28, Isleboro 29-31.

ROBSON THEATRE: Deadwood, S. D., Aug. 5—indefinite.

RUBLE THEATRE (C. S. Ruble, mgr.): Phoenix, Ariz., Aug. 12-24, El Paso, Tex., 26-Sept. 21.

SCHILLER STOCK (E. A. Schiller, mgr.): Troy, N. Y., Aug. 19-24, Lowell, Mass., 26-31, Haverhill Sept. 2-7.

SELDON'S STOCK (D. C. Seldon, mgr.): Ishpeming, Mich., Aug. 12-25, Negaunee 26-Sept. 1, Menominee 2-7.

SHANNONS, THE (Harry Shannon, mgr.): Alpena, Mich., Aug. 19-21, Cheboygan 22, 23, Gaylord 24, Oxford 26, Tecumseh 29.

SHERMAN'S COMEDIANS: Excelsior Springs, Mo., Aug. 5-Sept. 1.

TRAVIS COMEDY (Mayers and Hughes, mgrs.): Indianapolis, Ind., Sept. 1-7.

TRAVERS-VALE STOCK: Kansas City, Mo., Aug. 5-31.

VERNON, BENJAMIN B.: Center Moriches, L. I., Aug. 20, Patchogue 21, Freeport 22, Rockville Center 23.

WEIDEMANN'S BIG SHOW: New Whatcom, Wash., Aug. 19-25, North Yakima 26-31, La Grande, Ore., Sept. 1-7.

WOOD'S PEOPLE'S PLAYERS (W. W. Potts, mgr.): Winfield, Ia., Aug. 19-24, Bushnell, Ill., 26-31, Morrison Sept. 2-7.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Mobile, Ala., July 15—indefinite.

A RUNAWAY GIRL (J. J. Lodge, mgr.): New York city Aug. 24-31.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Pt. Jervis, N. Y., Aug. 20, Red Bank, N. J., 21, Asbury Park 22, 23, New Brunswick 24, Newark 26-31, Charlottesville, Va., Sept. 2, Staunton 3, Roanoke 4, Danville 5, Newport News 6, Norfolk 7, Raleigh, N. C., 9, Charlotte 10, Greenville, S. C., 11, Asheville 12, Spartanburg 13, Elberton 14.

BOSTON LYRIC OPERA: Memphis, Tenn., July 15—indefinite.

COLUMBIAN COMIC (Chas. N. Holmes, mgr.): Lancaster, Pa., June 8—indefinite.

COLUMBIAN OPERA: Kansas City, Mo., July 15—indefinite.

ELITE OPERA: Birmingham, Ala., June 24—indefinite.

FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

HERALD SQUARE OPERA (Nelson and Kistning, props.): Caldwell (Lake George), N. Y., Aug. 19-31.

KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.

McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.

STANTON, JOSEPHINE: Vladivostock, Siberia, July 29-Aug. 24.

THE EXPLORERS: Chicago, Ill., June 20—indefinite.

THE PAN AMERICAN GIRL: Bergen Beach, L. I., Aug. 5—indefinite.

THE STROLLERS (Francis Wilson): New York city June 24—indefinite.

WILBER-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City, U., June 3—indefinite.

WILBUR OPERA: Utica, N. Y., June 3—indefinite.

MINSTRELS.

BARLOW: Cincinnati, O., Aug. 11-17, Akron 18-24, Columbus 25-31.

GORTON'S: Berlin, N. H., Aug. 20.

HAVERLY'S (W. F. Riley, mgr.): Louisville, Ky., Aug. 18-20.

HENRY'S, HI: London, Can., Aug. 19, Saginaw, Mich., 20, Ludington 21, Manitowoc, Wis., 22, Milwaukee 24, 25.

INNOCENT MAIDS: Baltimore, Md., Aug. 19-24.

PRIMROSE AND DOCKSTADER'S: Putnam, R. I., Aug. 20, Worcester, Mass., 21, Holyoke 22, Pittsfield 23, Troy, N. Y., 24.

QUAKER CITY: Philadelphia, Pa., July 29—indefinite.

RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Bardwell, Ky., Aug. 20, Mayfield 21, Union City, Tenn., 22, Dyersburg 23, Covington 24, Memphis 26, 27, Jonesboro, Ark., 28, Newport 29, Little Rock 30, Hot Springs 31, Arkadelphia Sept. 2, Camden 3, Texarkana, Tex., 4, Shreveport, La., 5, Dallas 6, 7.

SAN FRANCISCO MINSTRELS: Bennington, Vt., Aug. 23, Ticonderoga, N. Y., 26, West Rutland 28, Brandon 29, Middlebury 30, Bristol 31.

VARIETY.

BON TON BURLESQUERS: Cincinnati, O., Aug. 18-24.

DEVIL'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.

DUNN AND EATON'S BIG COON CARNIVAL: St. Albans, Vt., Aug. 19-25.

LADY AFRICA: Providence, R. I., July 14—indefinite.

PARISIAN BELLES: Chicago, Ill., June 24—indefinite.

RAMBLERS: Newark, N. J., Aug. 24.

CIRCUSES.

BARNUM AND BAILEY: Lobeck, Germany, Aug. 20, 21, Kell 22, 23, Flensburg 24, 25.

BONHEUR BROTHERS: Natoma, Kan., Aug. 20, Plainville 21, Palco 22, Ellis 23.

BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Logansport, Ind., Aug. 20, La Fayette 21, Portland 22, Fremont, O., 23, Elyria 24.

CLARK BROTHERS: Duncansville, Ala., July 29-Sept. 2.

COUP, WANKER AND FELTON: Cuba Lake, Minn., Aug. 17-20, Grand Rapids 21-24.

FOREPAUGH AND SELLS BROTHERS: Benton Harbor, Mich., Aug. 20, Goshen 21, Cold Water 22, Kalamazoo 23, South Bend, Ind., 24, Chicago, Ill., 26-31, Milwaukee, Wis., Sept. 2, Sheboygan 3, Manitowoc 4, Appleton 5, Wausau 6, Merrill 7.

HARRIS NICKEL PLATE: Clinton, Ill., Aug. 20.

JONES, J. AUGUSTUS: Brunswick, Md., Aug. 20.

KENNEDY BROTHERS' WILD WEST: Rochester, N. Y., July 15—indefinite.

LOWERY BROTHERS: Pittsburg, Pa., Aug. 5—indefinite.

LUCKY BILL'S: East Sioux Falls, S. D., Aug. 20, Harrisburg 21, Lennox 22, Parker 23, Marion 24.

MAIN, WALTER: Fort Henry, N. Y., Aug. 20, Plattsburg 21, Rouse's Point 22, Richford, Vt., 23, Newport 24, St. Johnsbury 26, Morrisville 27, Barre 28, Randolph 29, White River Junction 30, Woodsville, N. H., 31.

MELBOURNE: Sutherland, Ia., Aug. 20, Paterson 21.

MYERS, F. M.: Irene, S. D., Aug. 20, Viborg 21, Hecla 22, Pavis 23, Worthing 24.

PAWNEE BILL'S WILD WEST: Manchester, Ia., Aug. 20, Cedar Falls 21, Webster City 22, Storm Lake 23, Correctionville 24.

PUBILLONES, NO. 1 (Santiago Pubillones, mgr.): Havana, Cuba, July 29—indefinite.

RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.

RINGLING BROTHERS: Marysville, Cal., Aug. 20, Sacramento 21, Santa Rosa 22, Vallejo 23, Oakland 24, San Francisco 26-31.

WELSH BROTHERS: Watkins, N. Y., 20, Troy, Pa., 21, Canton 22, Ralston 23, Williamsport 24.

MISCELLANEOUS.

BELLSTEDT'S BAND (Herrman Bellstedt, director): Denver, Col., Aug. 5-31.

BOSTOCK-FERARI CARNIVAL: Dayton, O., Aug. 19-24.

BROOKE'S CHICAGO MARINE BAND: Zoological Gardens, Cincinnati, July 29-Sept. 8.

BUTLER, HELEN MAY, BAND (T. J. Leslie Spain, mgr.): Buffalo, N. Y., June 3-Nov. 1.

COYLE'S MUSEUM: Ft. Dodge, Ia., Aug. 18-24.

GASKILL MIDWAY SHOW: Alton, Ill., Aug. 19-24.

GLEASON (Horse Trainer): Toledo, O., June 3—indefinite.

HAGEMAN'S DUSKY WARBLERS: Santa Anna, Cal., Aug. 21, 22, San Diego 23, 24.

HART (Hypnotist): Tarboro, N. C., Aug. 20-22, Fayetteville 26-31.

HEIM'S CARNIVAL OF WONDERS: Melrose Park, Ill., Aug. 19-24.

HERRMANN THE GREAT: Centralia, Ill., Aug. 20, Richmond, Ind., 22, Paris, Ky., 23, Lexington 24, Anniston, Ala., 26, Birmingham 27, Selma 28, Montgomery 30, New Orleans, La., Sept. 1.

HOWE, LENNA, LADIES' BAND: Buffalo, N. Y., May 27-Oct. 27.

HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.

KILTIES' BAND (A. P. J. Power, mgr.): Pittsburg, Pa., Aug. 11-25, Buffalo, N. Y., 26-Sept. 1.

KNOWLES, THE (Hypnotists; E. R. Knowles, mgr.): Little Rock, Ark., Sept. 2-7, Hot Springs 9-14, Texarkana, Tex., 16-21.

LOWERY BROTHERS: Pittsburg, Pa., July 15—indefinite.

LYSLE, EDWIN, MAGIC SHOW: Mukwanago, Wis., Aug. 19-21, Eagle 22-24.

MAGUIRE'S EDUCATED HORSES (Art. Silby, mgr.): Philadelphia, Pa., June 3—indefinite.

MARTLAND, BROCKTON, BAND (Mace Gay, conductor and mgr.): Nantasket Beach, Mass., June 30-Sept. 7.

MIKELS, MAY: Indianapolis, Ind., May 20—indefinite.

MORELAND-BROCKTON BAND: Nantasket Beach, Mass., Aug. 12—indefinite.

PERKINS' BOSTON CONCERT BAND (Howard Pew, mgr.): Atlantic City, N. J., July 22—indefinite.

PHINNEY'S UNITED STATES BAND (Wm. Heywood and Fred S. Phinney, mgrs.): Buffalo, N. Y., Aug. 5-25.

QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.

ROSATI BAND (Fred Heckler, mgr.): Bergen Beach, N. Y., May 20—indefinite.

SEVENGALA: Little Falls, N. Y., Aug. 19-24, Newburg 26-31, New York city Sept. 2-7.

SORRENTINO'S ITALIAN BANDA ROSSA (Howard Pew, mgr.): Kansas City, Mo., Aug. 4-31.

SPENCE'S, ANNA B., LADIES' ORCHESTRA: Lagoon Island, Albany, N. Y., June 1—indefinite.

STOLTE'S BAND: Columbus, O.—indefinite.

SVINGALI (Hypnotist; John S. Schnyer, mgr.): Pottsville, Pa., Aug. 19-24, Shenandoah 26-31.

TANNER'S, DICK, OCTOPUS: Beatrice, Neb., Aug. 20-25.

(Received too late for classification.)

A GAMBLER'S DAUGHTER (J. M. Ward, mgr.): Chicago, Ill., Sept. 15-21, St. Louis, Mo., 22-28.

A HOMESPUN HEART (Western), Kewanee, Ill., Aug. 22, Princeton 24, La Salle 25, Freeport 26, Beloit, Wis., 27, La Crosse 29, Albert Lea, Minn., 31.

A RUNAWAY MATCH (M. W. Hanley and Son; G. D. Farnum, mgr.): Wallingford, Conn., Sept. 30, Hartford Oct. 1, 2.

A SECRET WARRANT (M. W. Hanley and Son; Isaac Newton, mgr.): Hazleton, Pa., Sept. 23, Mahanoy City 24, Danville 25, Freeland 26, Wilkes-Barre 27, Scranton 28.

AN ACTOR'S ROMANCE (H. W. Taylor, mgr.): New York city Aug. 26-31.

ALABAMA WARBLERS (W. H. McKanlass, mgr.): Beloit, Wis., Aug. 19-24, Fond du Lac 26-31, Plymouth Sept. 2-7.

BAKER STOCK: Brooklyn, N. Y., Sept. 2—indefinite.

BACKMAN COMEDY (Fred Seward, mgr.): Oshkosh, Wis., Sept. 1-8, Joliet, Ill., 9-14.

CONWAY AND HAAS (W. A. Conway, mgr.): Mt. Vernon, N. Y., Sept. 12-14, Fishkill 16-18.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): New Bedford, Mass., Aug. 19-24, Chelsea Sept. 2-7, Lynn 9-14.

D'ORMOND-FULLER STOCK (J. Lon Hallett, mgr.): Macon, Ga.—indefinite.

DOWN'S DRAMATIC (W. C. Downs, mgr.): Tivoli, N. Y., Aug. 26-28, Rhinebeck 29-31.

FERRIS COMEDIANS (Harry Bubb, mgr.): Janesville, Wis., Aug. 26-31, Princeton, Ill., Sept. 2-7, Bloomington 9-14.

GOTHAM THEATRE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 16—indefinite.

GREENWALL COLUMBIA THEATRE STOCK (Henry W. Greenwall, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

HAYWARD, GRACE (Dick Ferris, mgr.): Hastings, Neb., Aug. 26-31, Lincoln Sept. 2-7, Joplin, Mo., 9-14.

FIELD'S, AL. G., MINSTRELS: Indianapolis, Ind., Aug. 29.

FRANCISCUS (P. W. Felcher, mgr.): Lock Haven, Pa., Sept. 11, Bellefonte 12, 13, Phillipsburg 14, Clearfield 16, Tyrone 17, Altoona 18.

HOWARD-DORSET: Springfield, O., Aug. 19-24, Rushville, Ind., 26-31.

KELCEY-SHANNON (Harry C. Pierce, mgr.): Detroit, Mich., Sept. 8-14, Cleveland 16-21.

LYCEUM STOCK (E. G. Grosjean, mgr.): Garden City, Kan., Aug. 19-24, St. John 26-31.

MANTELL, ROBERT (M. W. Hanley, mgr.): Trenton, N. J., Sept. 2, Wilmington, Del., 3, Lancaster 4, Harrisburg 5, Altoona 6, Johnstown 7, Greensburg 9, Titusville 10, Franklin 11, Warren 12, Erie 13, Meadville 14.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Bay City, Mich., Aug. 22, Saginaw 23, Jackson 26-31.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 2—indefinite.

PAIGE, MABEL (Jno. W. Jacobs, mgr.): Wilkes-Barre, Pa., Aug. 19-25, Scranton 26-31, Williamsport Sept. 2-8.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Benton Harbor, Mich., Aug. 28, South Haven 29, Holland 30, Allegan 31, Marshall Sept. 2, Battle Creek 3, Lansing 4, Owosso 5, St. Johns 6, Ionia 7.

SPOONER STOCK (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 26—indefinite.

STEWART-PULMER (G. W. Owen, mgr.): Williamsport, Pa., Aug. 22-24, Vandergrift 26-31, Phillipsburg Sept. 2-7.

THE STAR BOARDER: Indianapolis, Ind., Aug. 19-21, Cincinnati 22-24.

THE TRAPPER'S DAUGHTER (H. Thayer Glick, mgr.): Garrett, Ind., Aug. 24, Hicksville, O., 26, McComb 27, Findlay 28, Sycamore 29, Mt. Vernon 30, Millbeck 31, Mansfield Sept. 2, Millersburg 3, Lodi 4.

UNCLE JOSH SPRUCEBY (James G. Brown, mgr.): Battle Creek, Mich., Aug. 21, Allegan 22, Muskegon 23, Ludington 24, Traverse City 26, East Jordan 27, Petoskey 28.

VALLEY FORGE: Indianapolis, Ind., Aug. 29-31.

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Lake, Fred'k H., W. D. Leonard, Tom S. Lowell, Geo. W. Lemon, Albert Livingstone, James F. Lee, John Lindemyer, Wilton Lackaye, J. S. Lindevell, Henry Gessling Laurant, Chas. Leahr, Geo. Le Soir, L. Laurence, Lyman Bros., M. B. Leavitt, John A. Lindemer, Jno. P. Loughlin, Melva D. Lambert, Leopold Lane, Geo. Lawrence, Gustav Ludera, Frederick L. Lewis, James F. Lee, Harry Lynton, Frank Lander, Percy F. Leach, F. Nelson Lindo, Frank Landers, Harry Lacy, J. C. Lindemer, Edmund Lawrence, Chas. Leyburn, The Four La Dells, Prof. Hermann Lawson.

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Quinn, Chas. C., Hugh C. Quarles.

Rose, C. R., Jas. E. Rome, Robt. E. Redeate, A. D. Richardson, Ned Ridley, Frank Oakes Rose, Hal Reid, Arnold Reeves, S. E. Rose, Ernest Rivers, David Rivers, G. W. Rowtling, Herbert Hyde Robbins, Henry Roberts, Robert Robson, Nathan Reis, Mr. Raymond, Earle Rider, J. L. Rockwell, Ed Richter, W. F. Riley, Mgr., J. H. Rowe, Sanford R. Rickby, Sol Smith Russell, Franklin Ritchie, David J. Ramage, Eugene Robinson, Guy Rawson, Thomas Rose, Jack Reid, Albert Reeves, A. E. Root, J. H. Ranie, S. O. Reed, W. H. Reilly, Redd Rose, E. J. Raymond, Raymond Rooney, Wm. P. Rochester, Clyde Rigby, W. A. Reynolds.

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Wallace, Wm., Paul Willstach, Nell Walton, Wm. Wood, H. A. Wickham, Ernest Wilson, Lynn Welcher, L. W. Washburne, Harrison J. Wolfe, Edward Waldman, E. V. Woodhouse, Geo. M. Watsonry, Louis S. Wells, Wm. Warmington, J. W. Walsh, Percy Winter, J. W. Wallack, Lewis Wood, Dunbar Welch, A. E. Wilbur, Whittaker and Lawrence, Wm. H. West, Will R. Wilson, Herbert Hall Winslow, Harry Wilson, Fred Wards, Fred Wyckoff, Geo. Whittaker, Wm. Henry Wright, Edward Webb, Burt Woods, John Woodson, H. R. Walton, Norman Wade, Robt. Whittier, Mr. Whitcomb, R. West, Tony Williams, Harry Williams, W. Percy Wilson, Henry Ward Mgr., Neil Walton, Wilson and Warings, Chas. Welch, Harry F. Wingman, Aaron Woodruff, White Whitney, Carter Weaver, Edwin Walter, Sidney Wilmer, Richard T. Williams, Lewis Wood, E. C. Wilson, Fred'k Warde.

Vale, Francis, Robt. Young, Pierre Young, Ralph Young, Wm. Tate.

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TELEGRAPHIC NEWS

CHICAGO.

Three Openings Last Evening—Blanche Bates' Success—Jests and Jottings.

(Special to The Mirror.)

CHICAGO, Aug. 19.

With three openings at the down-town theatres this week and one next week the theatrical season in this city may be said to have begun, and the prospects for a successful year with managers and players are bright. Hopkins' reopened last Saturday evening, McVicker's last night, and Powers' to-night, while the Grand will reopen next Monday evening and the Illinois a week later. Then every theatre in town will be open and the gardens will be putting up their shutters for the Winter after an unusually successful season.

At Powers' this evening Blanche Bates in Under Two Flags attracted a large audience. Miss Bates as Cigarette scored a decided hit and the play is in for a successful run.

Harry G. Sommers, treasurer of the Illinois, has resigned his position in order to devote all of his attention to his two houses in South Bend, Ind. As yet Manager Davis has not named his successor.

An immense audience welcomed Brady's 'Way Down East back to McVicker's last evening, and Phœbe Davies, Ella Hugh Wood, Robert A. Fischer, J. H. Bunny, and all of the other old favorites in the cast were warmly welcomed. Miss Davies, it is said, has not missed a performance in the four years' run of the play.

Rehearsals for the big revival of Boker's Francesca da Rimini are going on at the Grand Opera House, where it will be produced next Monday evening, with Otis Skinner as Lanciotte, Aubrey Boucicault as Paola, Marcia Van Dresser as Francesca, and William Norris as Pepe, Gertrude Norman as Ritta, W. J. Constantine as Malatestax, and E. A. Eberle as Guido.

Jack Bratton, the composer of many popular songs, sends me a souvenir postal from Berlin to say that American songs are having their inning over there and that he has been looking after his own. I showed the card to portly Paul Dresser the other day, and he said it reminded him that he ought to go abroad, too. He says that "On the Wabash" has sold well in London, but the Londoners think that the Wabash is a drink, not a river. I met Mr. Dresser in a bank, by the way. He is becoming as familiar with banknotes as he is with the chromatic scale.

The Great Northern has begun its regular season of popular attractions. Herrmann is followed this week by Brown's in Town, in which Helen Young is featured, and next week our old friend, Colonel J. H. Haverly, will bring his minstrels, headed this season by George Wilson.

As a usual thing, a reconstructed play is about as unsatisfactory as a made-over suit of clothes or a warmed-over dinner, but Comedian Joe Herbert has really done wonders with The Explorers at the Dearborn and it will surely "make good" on the road. Herbert is very funny and business is very large.

As I sat in court the other morning all alone I saw a head creep over the rail of the prisoners' dock and a hand go up in the air to take the oath. They were the head and hand of little Marshall Wilder, who convulsed the audiences at the Chicago Opera House last week. This week he rests here and next week he goes to the Masonic Temple Theatre, where Jessie Bartlett Davis has been so successful that she remains a second week.

The new cast of King Dodo at the Studebaker now works together harmoniously, and to-morrow the one hundredth performance of the pretty opera will be celebrated by the distribution of handsome and appropriate souvenirs. People are turned away from the Studebaker at every performance.

Al. W. Filson, of Filson and Errol, is at the helm in the White Rats' headquarters in the Grand Opera House Building.

The Academy of Music opened its season yesterday afternoon with At Cripple Creek, interpreted by Frederick Moseley, M. J. Jordan, and a strong supporting cast.

Charlie Richards passed through here en route to New York the other day, after a long Summer rest. He will go with Whitney again next season.

Frederic Conger left last week for Brooklyn, where he will be the leading man of Frank Baker's stock company this season.

Manager Hopkins reopened his State Street house last Saturday evening with a version of Under Two Flags from the pen of Edward Elsner. May Nannery, well known on the Pacific Coast, is the leading woman of the stock company this season, and Robert Wayne returns as leading man after a year's absence. There is vaudeville with the drama. Ethel Hopkins, by the way, who is a nineteen-year-old daughter of the Colonel and who has been studying in Paris, is a member of the company this season. She was with Alice Nielsen last season.

Final rehearsals of Ben Hur, which opens here Sept. 2, will take place at the Illinois next week, the company coming on from New York city. A great scenic production will be made.

On Aug. 25 the New American Theatre will be reopened by the Falk-Veronee Stock company, headed by Lillian Mortimer, with J. B. Toole as leading man, and Billy Robinson, Sam Bransky, formerly at Hopkins', and Gertrude Stanley, of King Dodo, in the company. Killarney and the Rhine will be the first attraction, followed by Wicked London and A Nutmeg Match. Baby Lund, who has a company of her own this season, will follow Miss Mortimer.

Lillian Alexandre Harris and Charles Mason are presenting In a Woman's Power at the Alhambra this week.

We are to see a third version of Under Two Flags here next week, when Owen Davis' version will blossom forth over at the Academy of Music. We may soon look for a package of Cigarettes as well as three Evas.

On the lot where Buffalo Bill made so much money last month the Forepaugh and Sells Brothers' big circus opened for a week to-day. It is so long since we have seen a circus under canvas that we will all have to take the children, as we have done to the Gentry Dog and Pony Circus, now in its second successful week at Indiana Avenue and Thirty-seventh Street.

Out at Sunnyside Park the Metropolitan Opera company follows The Mikado to-night with the tuneful Rip Van Winkle.

This is the third week of Lincoln J. Carter's Criterion season, and the current attraction is Mr. Carter's own play, The Two Little Waifs. It will be followed by At Cripple Creek. Business at the Criterion thus far exceeds last year's business by 35 per cent., with Summer garden opposition, too.

Huntley and Harris' production of An Innocent Sinner is at the Bijou, with vaudeville between the acts.

The human billiard ball is featured this week at Middleton's Museum. The human golf ball is underlined. Fore!

Manager Louis Francis Brown, of the Studebaker, has been booking for the Studebaker this season the college glee clubs, the Burton Holmes lectures, etc., and after Oct. 5 the house will be given over to dramatic attractions until Christmas, when the Castle Square Opera company begin a season of twenty weeks. Manager Brown is now in New York filling the time of the Studebaker and University Hall adjoining. The seating capacity of the hall has been increased to 1,080.

Roe E. Blake, manager of the theatre at La Junta, Col., writes me to ask if David Henderson has moved, inclosing me a circular signed by "D. Henderson, Mgr. West Van Buren St., Chicago," and announcing revivals of The Crystal Slipper, Ali Baba, etc., with "Grand Cenery." Says the manager also: "We bill extensive." What will the original David think of this?

A song and dance man here the other day had an offer of an engagement in Porto Rico, but he said he did not care to go to a place where it was 126 in the shade almost all the time. "My boy," said the glib booking agent, "you don't always have to go in the shade down there!"

"BIFF" HALL.

BOSTON.

John Crabtree to Manage the Park—Henderson gets the Columbia—Notes and News.

(Special to The Mirror.)

BOSTON, Aug. 19.

One more theatre opens its doors to-night—the Bowdoin Square—and the play which it offers is one that has been seen here many times and always with the greatest favor—Tennessee's Pardner. The play is now under the management of Phil Hunt, by arrangement with Arthur C. Aiston, and the cast is one of the strongest that it is ever enjoyed here. Florence Weston plays Tennessee and Will W. Crimans takes the honors as Caleb Swan. Other favorites in the company are Hal W. Lambert, Kraft Walton, Tom O'Brien, Frank J. Hill, Daniel Sheehan, Joseph Pattison, Randall Evans, George Mansfield, Fannie Curtis, and Helen Harcourt. The engagement is limited to a single week, and then the stock company will take possession of the house, opening with The City of New York.

John A. Crabtree, a brother of Lotta, announced to-day that the Park Theatre would reopen on Sept. 9 under his management. He had the house before Eugene Tompkins. The only attraction booked is Edgar Davenport in The Penitent, a dramatization by Laurence Marston of a Hall Caine novel, which will be produced at Newark on Sept. 2 and will have a long run here.

The Columbia, it was announced to-day, has been leased to David Henderson and Company. The owners of the house will not say who compose the "Company." Mr. Henderson is coming to Boston Wednesday to arrange for opening the theatre on Sept. 14 or 16 with Evangeline, as originally planned. Harry Farren will be business-manager.

Edmund Breese has the best opportunity that he has ever had at the Castle Square this week, for the revival of The Middleman gives him the strong part of Cyrus Blenkarn, and he plays it with excellent effect. Another interesting feature of the production is the return of Eva Taylor as leading woman after an extended vacation. The entire production would well stand comparison with more famous presentations here. Brothers Officers will come next, Aug. 26.

Roland Reed used to play in Boston every August, and so it is quite appropriate that his first success, Humbug, should be given here now. With Walter Hodges as star the play had a good presentation at the Grand Opera House to-night and a large audience expressed approval. Richard Golden in Old Jed Prouty will follow Aug. 26.

This is the last week of The Burgomaster at the Tremont and quite a number of changes in the cast are made, Herbert Cawthorne, George Broderick, Harry de Lorne, and Sadie Stockton replacing Richard F. Carroll, William Riley Hatch, Tom Richetts, and Ada Deaves. There are four favorites that remain, for Edith Yerrington, Ida Hawley, Marguerite Clark, and Lillian Austin are still in the cast. Souvenirs were given to-night to celebrate the one hundredth performance in Boston.

A Romance of Coon Hollow has already been given in Boston, but that made no difference in the interest in the production of the melodrama at Morrison's Grand to-day. The Morrison Comedy company was excellently suited with the piece, and the staging was the most elaborate yet seen under the new management at this house.

Three more regular seasons will open Aug. 26, the Hollis with The Brixton Burglary, the Tremont with J. H. Stoddart in Beside the Bonnie Briar Bush, and the Museum with the Four Cohans in The Governor's Son, while the Boston will swing into line Aug. 31 with The Christian and a reduction in prices.

Louis Massen is now in Boston, but he will leave at the end of the week to join Rose Coghlan and appear as Sir Charles Pomander in Masks and Faces.

Ida Conquest has been passing a large part of the Summer at her beautiful home in Roxbury, but she has now gone to New York for the rehearsals of The Second in Command.

C. A. Moore, who is E. S. Willard's American representative, is now in Boston arranging to have the scenery for Mr. Willard's new play painted at the Tremont. The play will be produced during his Boston engagement.

A. B. Stover, who is so well known on the New England circuit from his productions of Ten Nights in a Bar Room and Uncle Tom's Cabin, is now a permanent member of the staff of Morrison's Grand.

Henry Leone completed his stay at Music Hall at the end of the fifth week of the Castle Square Opera company, so as to go to New York for the final rehearsals of A Runaway Girl.

One of the best chosen spots for rehearsal around Boston is Cohasset, where the Hanlons have their Summer home. Superba is being prepared there now and the pantomimists are having just as good a time as the millionaire cottagers along Jerusalem Road.

Several changes have been made in the staff of the Boston by L. J. McCarty, who now assumes the direction of this house with these aides: F. E. Pond, business-manager; W. H. Walsh, press representative; Charles Harris, advertising agent; John Osborne, treasurer; William Guiney, ticket agent; Napier Lothian, musical director; Edward E. Smith, electrician; William E. Chester, master of properties, and James Taylor, master of auxiliaries.

Adele Block, who has been conspicuous among the Summer colony at Swampscott, goes to New York to-morrow to begin rehearsals with Henrietta Crosman's company. She was at Greenwich, Conn., the first part of the Summer.

W. D. Andreas is back in Boston, after a vacation trip that extended as far West as Wisconsin.

Charles J. Riel has returned to Boston, after a pleasant Summer at the Twin Mountain House, New Hampshire, where he was one of the leading golf enthusiasts.

William P. Cullen was thoroughly surprised at the Tremont Aug. 8 by being called upon the stage to quiet a disturbance which had arisen, and then to have the curtain rise showing him surrounded by The Burgomaster company. He was still more surprised when Richard F. Carroll came forward and gave him a handsome diamond ring which was given to the popular manager by the entire Burgomaster company, and then the large audience expressed its approval of the proceeding.

JAY BENTON.

PHILADELPHIA.

Quaker City Awakens—A Quintette of Openings—Another Stock Company.

(Special to The Mirror.)

PHILADELPHIA, Aug. 19.

Five theatres began their seasons on Saturday. The openings were all to large audiences with prospects of excellent patronage for this week.

The Auditorium's attraction was The Evil Eye, that was greeted by a large house. The Victoria Troupe of Dancers, P. C. Armstrong's electric ballet, Charles A. Loder, the Kennard Brothers, and many specialties were features of the performance. The scenery is new and handsome. The Hottest Coon in Dixie will follow.

Forepaugh's opened with a matinee, when the new stock company appeared in Secret Service, with George Learock, Frank Peters, Lisle Leigh, Mary Asquith, Mary Davenport, and Jennie Ellison successful in prominent roles. The play was staged with care. Next week, The Corsican Brothers.

Carrie Radcliffe, formerly leading woman at Forepaugh's Theatre, and a strong local favorite, has formed a stock company called Carrie Radcliffe's Own Stock, that will open the Star Theatre, near Forepaugh's, Aug. 31. Popular prices will be the rule, and opposition is likely to be lively. The Star was a burlesque house last season.

The National Theatre, with King of the Opium Ring, attracted good business at the opening on Saturday. The house looks bright and cheerful. A good cast, including the Herbert Brothers and Helen Hargreave, appeared in the features of this popular play. Vaudeville features were numerous. The Village Parson Aug. 26.

The People's, with Sporting Life, was well attended and remains for this week. One of the Bravest is underlined.

Openings to come: The Lyceum and Girard Avenue Theatres Aug. 24, Trocadero, Standard Theatre, and Eleventh Street Opera House Aug. 31; Park, Sept. 2; Broad Street and Chestnut Street Theatre, Sept. 9; Walnut Street, Sept. 23; Garrick Theatre, Oct. 7. The Chestnut Street Opera House was to have opened with Arthur Sidman in York State Folks, but the death of Mr. Sidman may alter the plans.

S. FEINBERGER.

ST. LOUIS.

Gardens Closing Nancy—Bills of the Week—The German Players.

(Special to The Mirror.)

ST. LOUIS, Aug. 19.

The past week was a banner one for the Gardens. Good bills were offered by all of our Summer places and business was big.

The Delmar Opera company put on a very good performance of Giroflé-Girofla. Maud Lillian Berri sang the dual role with telling effect. Agnes Paul was a charming Pedro. Blanche Chapman gave the best impersonation of Aurora seen here in years. Harold Gordon sang the part of Marasquin splendidly. Frank Moulan's Bolero was one of the best things this excellent comedian has ever given us. The production was well staged. Sunday evening Manager Southwell presented The Wizard of the Nile. This will also be the bill for Monday, Tuesday, and Wednesday evenings and Saturday matinee. The cast: Kibosh, Frank Moulan; Abydos, Agnes Paul; Ptolemy, John J. Martin; Simoona, Blanche Chapman; Cleopatra, Maud Lillian Berri; Cheops, Edwin A. Clarke; Obeliska, Beatrice La Perle; Netrocris, Mae Darling; Merra, Olive Vail; Choppen, Rienzo Breese; Azen, J. A. Weaver; Juggem, Argyle Tully; Nippem, Harry Morton. The Princess Bonnie will be sung Thursday, Friday, and Saturday nights. The cast: Shrimps, Frank Moulan; Captain Tarpaulin, Harry Morton; Roy Stirling, Harold Gordon; Admiral Pomposo, John J. Martin; Count Castinnetti, Edwin A. Clarke; Salvador, Charles A. Morgan; Lieutenant Fusee, Olive Vail; Captain Surf, Harry Morton; Kitty Clover, Agnes Paul; Susan Crabbe Tarpaulin, Dona Pomposo, Blanche Chapman; Bonnie, Maud Lillian Berri.

The Hanley-Ravold Stock company gave a splendid performance of Monte Cristo at Koerner's. Lawrence Hanley gave a forceful impersonation of Dantes. Lillian Kemble was a sweet and sympathetic Mercedes. Will Rising, Earle Sterling, Arthur Garrels, and John D. Ravold gave excellent support. The offering this week is Caste, with the roles thus distributed: George D'Alroy, Lawrence Hanley; Eccles, John Ravold; Captain Hawtree, Will S. Rising; Samuel Gerridge, Earle Stirling, Dickson, Edmund Sorraghan; Marquis De St. Maur, Isobel Madigan; Polly Eccles Thais Magrane, Esther Eccles, Lillian Kemble.

At Eclipse Park the bill this week is Euchre. Gerald Gray, W. L. Richmond; Lester Blake, D. M. Desmond; Solomon Moshier, L. E. Kertin; Michael O'Connell, Maurice Brannen; Ike Pigeon, Harry La Salle; Blanche, Marie Berret; Kitty Lorane, Fanny Granger; Flora Blake, Caroline Morrison are in the cast.

Havlin's opened for the season Sunday afternoon to a big house, presenting The Minister's Son. Manager Garen has had the house thoroughly decorated and re-painted.

Maurice Freeman's Stock company gave a very good performance of Because I Love You at Urig's Cave. Nadine Winston, R. F. Rutledge, and Hugh Morrison supported Mr. Freeman ably. This week, Sapho, which the company played with success at the Grand Avenue Park earlier in the season.

Manager Short, of the Olympic and Century, returned from his Eastern trip last week in splendid health. He announces that the Olympic will open with Thomas Q. Seabrooke in A Modern Crusoe Sept. 1, and the Century Sept. 15, with The Burgomaster.

German plays will be presented this season at the New Fourteenth Street Theatre, that is being handsomely fitted up for the purpose. Performances will be given Sunday and Wednesday nights, beginning Oct. 6, the company going to Belleville on Thursday nights. The company will be composed of many of last season's players, together with some new blood. These latter will be: Lulu Euler, from Hanover; Bertha Mosch, from the German Theatre at Cleveland; Adolph Teleky, from the Irving Place Theatre, New York, and Frans Reinhard, from Magdeburg. The other members of the company will be George Heinemann, Ferdinand Welb, Rudolph Horsky, Gustave Hilmer, Johannes Paulson, Adolph Schiepbach, Wilhelm Geiser, Max Herrmann, Margarethe Nuemann, Leona Bergere, Louise Pellmann, Gretha Mertens, Victoria Welb-Markham, Lillie Altmann, and Alice Rautemberg. Eugene Rautemberg has been engaged as director of the orchestra.

Frederick Fischer, assistant director of the Choral-Symphony Society, has been secured to direct the festival chorus that will sing on Friday nights during the coming exposition. Seymour's Band of fifty pieces will furnish the instrumental music. Manager Rice announces the first rehearsal for Sunday afternoon, and subsequent rehearsals on Thursday nights. The "Ex" will open Sept. 9.

J. A. NORTON.

WASHINGTON.

Season's Opening Draws Near—Managers on Vacation—Notes and Gossip.

(Special to The Mirror.)

WASHINGTON, Aug. 19.

In a few weeks the season of 1901-02 will be in full swing.

The New Grand, that will be known hereafter as Chase's Theatre, will begin operations Sept. 16. The house is now in hands of painters and decorators. The New National's opening will recur Sept. 23 with The Last Appeal. The Columbia opens on the same date with The Liberty Belles.

The Academy of Music will open next Monday night with The Road to Ruin. E. D. Stair has engaged Whitman Osgood, for the past two years general press representative at Chase's, as resident manager to succeed R. P. Janette, who has been transferred to the Alhambra, Chicago.

Morgan A. Sherwood has materially changed the construction of the funeral pyre, the big feature of his fire spectacle of The Burning of Joan of Arc. The changes are for the sake of historical accuracy. The whole structure is now a seething mass of flame, and when Joan disappears in its midst, the stake to which she is chained burns fiercely and falls, sending forth an eruption of sparks and smoke that is stirringly realistic.

Morris S. Schlesinger, general manager of G. A. Wagefath's theatrical enterprises, will locate in Washington this season as manager of the Bijou. John A. Grieves has been engaged as stage-manager and burlesque producer.

Manager W. H. Rapley, of the New National, has returned to Alexandria Bay, Thousand Islands, to finish his vacation. According to report Mr. Rapley is a first prize winner at golf and at progressive euchre.

Otto Sellhausen, treasurer of the Academy of Music last year, will occupy a similar position at the Lafayette Theatre, Buffalo, N. Y.

E. R. Dunne is leading the orchestra at St. George's Island, Md., this Summer.

JOHN T. WARDE.

CINCINNATI.

Last Weeks of Chester Park—Regular Theatres Opening—At Coney and the Zoo.

(Special to The Mirror.)

CINCINNATI, Aug. 19.

Instead of presenting grand opera for the last two weeks of the season, as had been the first intention, the Chester Park Opera Company has wisely concluded to stick to the lighter works that have brought so much success, and yesterday appeared to great advantage in The Chimes of Normandy. Thomas Persse, Edith Mason, Hattie Belle Ladd, Thomas Eagleston, and Will Corliss all had excellent opportunities that they improved to the utmost.

The regular season may be said to have begun last night with the advent of Ed. F. Rush's Bon Ton Burlesquers at the People's. Heuck's will be the second theatre in line, opening Thursday with Haverly's Minstrels, headed by George Wilson.

Weber's Band and Kennedy Brothers' Wild West continue at Coney Island, that has temporarily withdrawn from the vaudeville field.

The ninth week of Brooke's Band began to-night at the Zoo. As yet there are no signs of waning interest in this extraordinarily long engagement.

In my last week's letter the capital stock of the new corporation organized by Manager Max C. Anderson to control his theatres in this city and Indianapolis was $30,000. This was just one-tenth of the correct amount, which is $300,000. One of the ciphers evidently was lost on the wire.

H. A. SUTTON.

ENGAGEMENTS.

Camilla Martin and Claude Papin, with Where the Laugh Comes In (Eastern).

For John Drew's company: Ida Conquest, Caroline Keeler, Ida Vernon, Guy Standing, Oswald Yorke, Lionel Barrymore, Frank E. Lamb, H. Hassard Short, Robert Schaible, G. A. Harcourt, Lewis Baker, Percy Smith, and Robert Mackaye.

Frances Tyson, for Florodora.

For May Stewart's Romeo and Juliet company: Thomas M. Jarvis, Franklin S. Salisbury, James P. Doyle, and Lemuel B. C. Josepha.

Franklin Hall, for The Eleventh Hour (Eastern company).

Gertrude Norman, last season with Viola Allen, with Otis Skinner for his production of Francesca di Rimini.

Coralie Clifton will play the dual roles Britta and Violet Vere in Alden Benedict's production of Marie Corelli's Thelma.

Richard Malchien, many years with Augustus Piton, for On the Quiet.

Phil A. Gastrock, with The Pride of Jennico.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

EDGARTOWN, MASS.

This quaint old town is becoming the resort of a number of professionals during the Summer.

Sol Smith Russell and his family are at their beautiful home, "Quiet Corner." Mr. and Mrs. Frank Keenan and their daughters, Frances and Hilda, are at their home, "Liberty Hall," and Mr. and Mrs. Harry Odlin (Jessie Sweet), of Joseph Jefferson's company, and Charles E. H. Odlin, late of Ben Hur and Ada Rehan's company, are at their camp here.

Mr. Keenan, who is hard at work studying the manuscript of Hon. John Grigsby and other matters pertaining to his opening, manages to find time, however, to play golf and to go fishing and driving.

The Messrs. Odlin make daily trips to the bluefish grounds in their catboat.

Manager Fred Berger is expected here the last of the month.

The Town Hall here has seen some remarkable "shake ups" thus far this season. There have been glee club concerts by the Brown University students, Indian Oil Doctors with live snakes, and last week an Uncle Tom's Cabin troupe with everything but the ice. The pasters told us that the "grand production" would be given with all the special scenery and effects, "exactly as presented in all the large cities." We knew this would not be so, for even had the company carried all the scenery etc., the Town Hall would not have held it. William Lonergan was the Uncle Tom, Frederick Murray the George Harris, Judson Langill the Legree, John Malcolm the Marks, Miss Ferris the Topsy, and Little Sunshine the Eva.

The latest sensation occurred about noon of Aug. 14, when the Joshua Simpkins company struck town with a very good band. The usual parade was made (while the manager was hunting the man with the key to the hall) and in the evening a S. R. O. house heard the "charming music," saw the "beautiful scenery," including the great saw mill with the real buzz saw, etc.

HOWARD C. RIPLEY.

MT. CLEMENS, MICH.

The following theatrical people arrived at this resort last week: William Gray, Bertie Conway, Mamie Conway, J. W. Gillingwater, Don Harold, May Thompson, Alf. Grant, John L. Kearny, Edward Moncrief, Frank C. Young, Bessie De Voie, Frank Ely.

These departed: Lizzie Evans and Harry Mills, to play the Avenue Theatre, Detroit; Louis Bernstein, to Chicago; Joe and Frank Rosino, to New York, from which they sail to fill a long European engagement.

The many friends of Mrs. Harry Bulger, who was brought here a short time ago in a critical condition, will be glad to learn that she is rapidly recovering her health.

Rehearsals for the Hunting for Hawkins company were commenced at the Opera House here on Monday last. Effie Kamman has signed with the company.

H. J. Porter, manager of the Athenæum Theatre at Jackson, Mich., is in town for a few days.

A Breezy Time played Aug. 14, giving a good performance to a large and amused audience.

Nate Jackson was here Thursday last visiting his many professional friends.

W. R. HORTON.

PORTLAND, ME.

This is Old Home Week in Maine, a week especially set aside to entertain all the ex-residents of the State who have cast their lots in various other sections of the country, and who have a yearning in their hearts to turn their steps homeward, to revisit the scenes of their nativity, to once more grasp the hands of their childhood's friends and associates, and incidentally review their life's work. Every city, town and cross-road village throughout the length and breadth of the State is in holiday attire, and daily programmes consisting of reunions, speech making, etc., are being held. Thousands of ex-residents are now in our midst, some coming for the first time since childhood, and every home seems to be harboring one or more strange faces.

All this is very pleasant for all but the poor professional people. They are being worked overtime with extra matinees, but with characteristic cheerfulness they do this without a murmur, and join with the regular residents in trying to do all they can for the good of the cause.

Bertha Creighton left Peak's Island Aug. 11 for a short tarry at the White Mountains previous to joining the Girard Theatre forces for rehearsals Aug. 19. Her successor, Mary Scott, made her first appearance at the Gem Aug. 12, and was most cordially received, deservedly so, too, for under especially trying conditions she proved herself a charmingly natural and capable actress.

E. P. Sullivan and Wilson Ross left for New York Aug. 8.

Mr. and Mrs. Sedley Brown, who are summering at Peak's, have signed with the Kansas City Stock company for the coming season.

Mr. and Mrs. George Reardon are spending their first Summer at Peak's Island. Mr. Reardon is a well-known theatrical manager.

Everett I. Westcott, the clever young trap drummer of the Jefferson Theatre, has resigned his position to accept an offer from the Boston Grand Opera House.

Carl D. Lothrop, of the Bowdoin Square Theatre, Boston, with his wife is spending a short vacation in Portland.

Norman Conniers has left Peak's Island for New York to make arrangements for the Winter season.

Mr. and Mrs. James Parker Coombs (Mary Drummond Hay) have left their home in this city to join the Castle Square Opera company.

Julius Cahn, one of the lessees of Jefferson Theatre, accompanied by his wife, arrived from New York Aug. 10 and is stopping at the Falmouth Hotel.

Ernest Spiers, head usher at the Gem Theatre, has decided to enter Tufts College this Fall.

Maud Edna Hall, who has completed her contract at McCullum's Theatre, is taking a short rest at Peak's Island previous to joining the Bowdoin Square Theatre company, Boston.

Harry Howard, with the John Drew company, left Aug. 10 to join his company in New York. He has been the guest of Mr. and Mrs. James E. Moore at Little Diamond Island.

Beatrice Ingram arrived here Aug. 17 and went direct to Cape Cottage Park, where she is again to become a member of the McCullum Stock company. She makes her first appearance Aug. 19 in Blue Jeans, when a warm reception will await her from her host of Portland friends.

Frank M. Holland, ahead of the Two Little Vagrants, was here Aug. 14.

Manager James E. Moore, of the Portland Theatre, announces that his season will open Sept. 2, with refined vaudeville. The house will be under the business-management of Emil H. Gerstle; Professor Earl Bishop will serve as musical director, and Irene McCullum as treasurer.

M. C. RICH.

NOTES.

Mr. and Mrs. Albert A. Andruss (Agnes Herndon) have been spending the Summer as usual at their country home at West Nyack, N. Y. Fishing for bass in Rockland Lake, which is near their place, has occupied the major part of their time. Miss Herndon is to star Man's Enemy this season, and Mr. Andruss will be her leading man.

Mr. and Mrs. Harry J. Ridings, of A Stranger in New York company, are summering at Lorain, Ohio.

Among the guests the State of Vermont welcomed during Old Home Week was Archie Boyd, who visited relatives near Brattleboro, partly in the interests of Charles Barnard's new play, Vermont, in which he is to star next season.

Nan Hanson is spending the Summer at Ossipee, N. H., where she will remain until her return to New York late in September.

Mr. and Mrs. Lester A. Davis (Fannie Wood) are at Revere Beach, Mass.

Edwin Thanhauser, the Milwaukee manager, is, with Mrs. Thanhauser, spending the Summer at Sayville, L. I.

Antoinette Ashton spent part of her vacation at Moosehead Lake, Me.

Chrystie Miller has been summering at Sully Farm, Catskill Mountains, as the guest of Daniel Sully.

Eleanor Barry and Denise Thompson are at Galilee, N. J.

THE STOCK COMPANIES.

Section E of the Proctor Stock company gave a highly creditable performance of Incog at the Fifth Avenue last week. Helen MacGregor as Kate Armitage was thoroughly delightful. Her vitality, by-play, picturesqueness and splendid conception of the humorous accounted largely for the success of the play. Tom Stanhope was excellently acted by Frederick Truesdell. Hudson Liston was unctuous and amusing as the General. Helen Harrington gave an admirable performance of the laughing girl. Robert Milton was an excellent Mathew, Burrell Barbaretto a capital doctor, and Florence Leslie a pleasing Isabelle Howard. Bessie Lea Lestina as Mrs. Dick Winters and Charles Fleming as the missing husband were good. The play was preceded by the curtain-raiser Meadow Sweet, with Charles Flemming, Robert Milton, Burrell Barbaretto, Florence Leslie, and May Blayney, who gave a charming performance of Ruth Meadows. This week, Young Mrs. Winthrop.

Richard Dorney, executor of the estate of Augustin Daly, has closed a contract with F. F. Proctor whereby the Proctor Stock company will have exclusive rights to produce a number of Mr. Daly's successes. A Night Off, The Last Word, The Railroad of Love, The Great Unknown, and Nancy and Co. will be among the first of the revivals.

Ione Chamberlin has joined the Proctor Stock company.

May Blayney has resigned from the Proctor Stock company and leaves this week for Europe.

Frances Lynn has been engaged for the F. F. Proctor stock companies.

Frank Rolleston, who returned from a European trip last Wednesday, was engaged immediately by F. F. Proctor as leading man of one of his stock companies. His season will open Aug. 31 at Proctor's Fifty-eighth Street.

Louis Charles Massen announces that he will have stock companies next Summer in Utica, Rochester, and Syracuse, and possibly in Buffalo.

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Frederick Sumner has been re-engaged by O. D. Woodward to play the light comedy roles with the Woodward Stock company at Kansas City.

* * *

The Majestic Stock company, of Utica, N. Y., closed a highly successful Summer season at that place last Saturday night. The bill the first half of the week was Harvest, in which the company fairly outdid themselves, despite their previous excellent record. Little Lord Fauntleroy was the closing play. Louis Charles Masson, the stage director, whose work has had much to do with the success of the company, made a speech, as did Lawrence Grattan and Miss Browne. The others, including George Rowe, Mrs. Jepson, Mr. Albion, Grace Valaise, Adele Lane, George Fox, H. R. Williamson, and little Ella Stievater, of West Utica, were all cordially remembered by the audience, that seemed to regret the end of the engagement as much as did the players. Miss Lane will join the Vallamont Stock company at Williamsport, Pa., next week.

Manager M. J. Jacobs has completed his company for the fourth season of the Columbia Theatre Stock company at Newark, N. J., that opens in The Charity Ball Monday matinee, Sept. 2. The company includes William H. Pascoe, Edwin Holland, George Seyboldt, William Stuart, Robert Ely, Robert Rogers, Al. McGovern, Edwin Wallace, Bert Powell, Una Abell Brinker, Helen Mar Wilcox, Ella Baily Robertson, Mabel Trunnelle, Alice Knapp, and Baby Florence. The second bill will be The Lady of Quality. Lewis Mitchell has been secured as stage director.

William Short has resigned from the Proctor Stock, Section E, having been re-engaged for the Donnelly Stock at the Murray Hill Theatre.

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William Stuart returned to town Saturday after a two weeks' cruise on Lake Michigan. He began rehearsals with the Columbia Theatre Stock company, Newark, yesterday.

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Marie Haynes has been especially engaged to support Alden Bass in the production of Peaceful Valley, by the Albee Stock company, at Providence, R. I.

* * *

Gertrude Dion Magill has been re-engaged for leading heavy roles with the Daniel R. Ryan company at Worcester, Mass.

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Carol Arden has been engaged to play leading juveniles with the Boyle Stock company at Nashville, Tenn.

* * *

Bertha Creighton closed a very successful season at the Gem Theatre, Peak's Island, Me., Aug. 10. The Colonial Girl, Aug. 5-10, had the banner week in the history of the theatre.

* * *

The stock season at the Lafayette Opera House, Washington, D. C., will begin Sept. 30 under the management of Fred G. Berger. Mr. Berger has contracted with Bellowes and Long, of Denver, to furnish the season's stock company.

* * *

The Owen Davis Stock company closed its fifteen weeks' engagement at the Baker Theatre, Rochester, N. Y., on Aug. 17. The Indian was the final bill. The season has been very successful. Mr. Davis will again control the Summer stock company at the Baker next season. The members of the company are all busy rehearsing for their regular season's engagements. M. L. Alsop goes to the Alcazar Theatre, San Francisco, to play the leads. Henry Shumer, the comedian of the company, is to play the lead in Mr. Davis' Under Two Flags, that will also include Van Dyke Brooke and Elizabeth Beyer. Herbert Colby, Townsend Irwin, A. C. Henderson, and Helen Aubrey are to be with Lost in the Desert.

* * *

The Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, will open its eleventh season on Aug. 31 in Aristocracy. The members of the company will be Walter Edwards, Thomas McGrane, Edmund Elton, Walter Hamilton, Edwin Middleton, Drew A. Morton, Robert Ely, T. H. Hunter, Augustin Glassmire, Walter Stull, Bertha Creighton, Nellie Callahan, Florence Roberts, Bertha Boardman, Emma Maddern, Ethel Lynn, and Carrie Burbeck. During the season the company will produce a new play, by Franklyn Fyles, entitled Druna Wayne.

* * *

Elinor Westcott, formerly of the Girard Avenue Theatre Stock company, Philadelphia, has signed for second business with the Boyle and Edwards Stock company, Birmingham, Ala.

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The Packard Stock company has made a record for large receipts at Midland Beach during the past two weeks. The company, of which Jeffreys Lewis is the star, will make a short tour, playing East Lynne, Maude Heath, and Forget-Me-Not, and will reappear at Midland Beach on Sept. 2 in My Friend from India.

* * *

All the members of the Spooner Stock company of the Park Theatre, Brooklyn, with the exception of Olive Grove, who has been detained in Kansas City by the death of her father, commenced rehearsals of The Thoroughbred yesterday. The exterior of the theatre looks very bright in a new coat of red and gold paint, and other improvements are visible, while the interior decorations will be completed in time for the opening next Monday, matinee. Among other things a special effort is to be made this season with the gowns that are to be worn by the Misses Spooner, and they promise to be unusually handsome. Olive Grove is expected to return in time to take part in Blue Jeans, which is to be the second bill.

It is announced that the scenery for The Great Ruby, that is to be the vehicle which will introduce the Greenwall Columbia Theatre company on Aug. 31, is being painted expressly for the production.

The Baker Stock company's first play this season will be On and Off, that will be seen at the Criterion Theatre the week of Sept. 2. Additional engagements for the company within the past few days were Arthur Wallis, Harry E. Stevens, Adele Durand Holt, Lulu Ketcham, Belle Stokes, and Freda Linyard. An orchestra of eight pieces, under the leadership of W. C. Steely, has been contracted for. Matinees this season are to be given on Wednesday and Saturdays only, instead of daily, as was the policy last year.

The Gotham Theatre Stock company will be seen for the first time on Sept. 16. In addition to those before engaged is Jack Drumier, who has been signed as leading man.

* * *

Carrie Radcliffe, supported by a strong stock company, will open a season at the Star Theatre, Philadelphia, on Aug. 31. The company will appear only in recognized successes, and the prices will be low. C. H. Packard is to be the representative of the organization.

* * *

Kate Blancké is said to have given an admirable performance of Camille with the Valentine Stock company at Niagara Falls last week.

* * *

Caroline Cook left New York yesterday for San Francisco to join the James Neill company.

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Mortimer Snow returned to this city last week, his stock company at Harmanus Lyceum, Albany, having closed after a most prosperous season.

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Leslie Bingham secured her release from the Toledo Stock company, through the courtesy of W. J. Deane, the stage director.

NOTES OF OPENINGS.

Hunt-Dashiell company, at Chillicothe, Mo., Aug. 19.

The Rogers Brothers in Washington was produced in Buffalo last night (Monday).

Andrew Mack in Tom Moore at New London, Conn., Aug. 26. A road tour of four nights in New England will precede his New York engagement at the Herald Square Theatre on Aug. 31. The company has been rehearsing two weeks.

The complete cast of Harry B. Smith's new musical comedy, The Liberty Belles, includes Etta Butler, Sandol Milliken, Augusta Glose, Edna Hunter, Lotta Faust, Pauline Chase, Grace Kimball, Edith Barr, Marie Twohey, Dorothy Lester, Helene Lucas, Crissie Carlyle, Cyril Scott, John Slavin, Harry Gilfoil, J. C. Marlowe, D. M. Lomsden, L. D. Wharton, Nat K. Cafferty, Violet Jewell, Laura Stone, Elsie Ferguson, and Esther Lyons. The first performance will take place in Trenton on Sept. 7.

Rehearsals of Pennsylvania have commenced in this city. The play opens in Camden, N. J., this Saturday night.

The Una Clayton company, at Atlanta, Ga., Sept. 9, playing a two weeks' preliminary season at Greenville, S. C., that opened Aug. 12.

Ward and Vokes, at Bay City, Mich., Sept. 9, in The Headwaiters.

Arthur C. Alston will take the At the Old Cross Roads company to Holyoke on Sunday, Aug. 25, to have the final rehearsals on the Empire Theatre stage, where the opening will take place on Thursday evening, Aug. 29. The company includes Estha Williams, Jane Corcoran, Mrs. Charles G. Craig, Louise Vallentine, Mary Rose, Edwin Walter, John J. Pierson, Thomas H. Ince, Frank Mostyn Kelly, and Maurice Hedges. Thomas J. Myers will go in advance, and Mr. Alston will remain with the company.

San Francisco Minstrels, at Bennington, Vt., Aug. 23.

Manager M. W. Hanley has booked the season of his star, Robert B. Mantell, in all the large cities, and the tour will cover forty weeks. The plays to be used are Hamlet, Othello, Richelieu, Romeo and Juliet, The Lady of Lyons, and Richard III., each having scenery, wardrobe and effects complete. Mr. Mantell is rehearsing the company at his cottage at Atlantic Highlands. The opening will take place at Trenton, N. J., on Sept. 2, Hamlet being the bill.

Ward and Vokes begin their seventh season as stars at Bay City, Mich., Aug. 29, in The Headwaiters.

On the Suwanee River company begins rehearsals at Detroit, Aug. 26, and opens the season at Jackson, Mich., Sept. 2.

John W. Vogel's Minstrels, at Newark, O., Aug. 29.

Al. G. Field's Minstrels at Columbus, O., Aug. 24.

The second annual tour of J. H. La Pearl's They Want Me, Belleville, Ill., on Aug. 26.

Bertha Galland, in The Forest Lovers, at the Lyceum Theatre, Sept. 10.

The Messenger Boy, at Daly's Theatre, Sept. 16.

Mama's New Husband at Patchogue, L. I., Sept. 13.

E. S. Willard in Montreal, Oct. 21.

The Fenberg Stock company at Cortland, N. Y., Aug. 26.

Murray and Mack in Shooting the Chutes at Norfolk, Va., Sept. 2.

ENGAGEMENTS.

J. C. Fenton, for Henry B. Harris' production of The Last Appeal.

Earl Davenport, by De Roi Leonardo, to lead his boy choir.

Margaret Rosa, Dan A. Anderson, and Little Bessie Beebe, for the Morrison Comedy company.

Claude Soares, re-engaged for Fabio Romani.

By Mrs. Carl A. Haswin for A Lion's Heart: Carroll Daly, Charles P. Rice, Fred Eckhart, Sam Verney, Louis Reinhart, E. J. Mettler, David Schaffer, Thomas D. Morrow, Grace Welby, Blanche Carlyle, Ethel Bruce, and Nanon Everett.

Lucile Dyer, by Shipman Brothers for Robert of Sicily.

Mr. and Mrs. Theodore Terry (Bessie Brown-Howard), for Whitney and Knowles' Quo Vadis (No. 1 company).

Charles D. Connolly, by Shipman Brothers as press representative for Pudd'nhead Wilson and Robert of Sicily.

Florence Worden, for the New York engagement of A Runaway Girl and then to join The Christian (No. 2) company, opening in Halifax Sept. 5.

Mabel Bouton, for the role of Olinska, and Anna Martell for the soubrette part, complete the cast of Lederer and Leavitt's production of Maseppa.

PROFESSIONAL DOINGS.



Frank Keenan will tour this season in Hon. John Grigsby, in which character he is here pictured, opening late in September and playing through New England and the Middle West. Last season Mr. Keenan starred in A Poor Relation. This season, in Hon. John Grigsby, he will again follow Sol Smith Russell, though it is said that he will give an entirely new interpretation of the role. Mr. Keenan's popularity is manifested by the fact that far more applications for time are being received than can possibly be filled. Mr. Keenan has joined the ranks of the independent actor-managers and is conducting his own affairs.

Pusey and St. John will open their next tour in their successful comedy, A Run on the Bank, late in September. The play has been written up to date, and Manager George L. Chennell has secured new scenery and printing for the tour. Pusey and St. John have secured a new operatic farce-comedy which they will produce a year hence.

Arthur Lane closed his Summer season in vaudeville on Aug. 10, and is now rehearsing with The Tide of Life company, of which he is to be a member this season.

The colt "Geraldyn," said to be owned by Edna Wallace Hopper, won a race at Saratoga Aug. 16, and Mrs. Hopper, according to report, $6,500 as a result of the colt's success.

Gertrude Norman and Marcia Van Dresser arrived from London last week. They went directly to Chicago to rehearse with Otis Skinner, in whose company they will be during the coming season.

Charles J. Green sailed for London on the *Augusta Victoria* Thursday to direct the English production of Are You a Mason.

Amy Whaley, prima donna of the United States Marine Band concerts, returned to town last week from Atlantic City and left at once for New Orleans, to sing this week at West End Park.

W. H. Crosby was suddenly called from the lakes, where he had spent the Summer, to join The Little Minister, that will open at Saratoga to-morrow.

A son was born to Mr. and Mrs. Justin Adams (Mabel Adams), on Aug. 13.

Harry Crandall was engaged last week by John R. Stirling to play the leading comedy role with Rose Melville in Sis Hopkins, and to be stage director of the company. Mr. Crandall left yesterday for Buffalo, where rehearsals will begin to-morrow, the season opening Sept. 2.

T. C. Hamilton has resigned from The Wooing of Priscilla.

The popularity of The Belle of New York in England seems to be on the increase. This season there will be four "Belle" companies touring the English provinces.

Georgia Welles returned on the *St. Louis* from a very delightful trip abroad. She visited Antwerp, Cologne, and the Rhine cities, besides London and Paris. She will soon commence rehearsals.

Thomas H. Ince, a son of John E. Ince, won a cup in a fifty-yard swimming race at Atlantic Highlands recently.

A coaching party and dinner were given Sunday evening, Aug. 11, by C. Verbalm House, of Galilee, N. J., to Eleanor Barry and Denise Thompson, of the Stuart Robson company. Pancoast Kidder was also a guest of the occasion.

Ola Humphrey returned to New York after a three months' visit to her home in Oakland, Cal., to commence rehearsing the lead which she is to originate in The Fatal Wedding.

Maclyn Arbuckle, who has been camping on the St. Lawrence, returned last week. He will play Old Nick with Stuart Robson in The Henrietta.

Charles H. Thaw, the past two seasons with the Castle Square Opera company, and Jeanette Rushworth, of Brown's in Town, were married in New York on July 27.

Albert Parr, leading tenor of The Bostonians, has just returned from Boston, where he negotiated with a prominent manager for the leading role in a new opera by an English composer. If arrangements are satisfactorily concluded Mr. Parr will sail in January for London, where the opera is to be produced.

Petticoats and Bayonets has been selected as the title of the play in which Arthur Byron will star this season.

Ada Deaves, after a long engagement with The Burgomaster, has returned to New York.

Eric Hope, who recently underwent an operation in England, is reported to be convalescing at the Isle of Wight.

Among the players homeward bound are Helena Modjeska and Anna Held, both of whom are on the *Kaiser Wilhelm der Grosse*, due here to-day.

Arthur Trevelyan, the well-known author and composer, sails on Aug. 24 for London, where he will complete a musical comedy to be produced in that city in the Spring of 1903.

Phil Houlton and Javita Ermey were married at Quincy, Ill., on Aug. 10. They are spending their honeymoon with relatives in Louisiana, Mo.

Athalie Miron, once a famous singer, and mother of Joseph Miron, is critically ill at her home at Webster, Mass., where for twenty years she has been the leading soprano in a Roman Catholic church. Joseph Miron went to his mother's bedside last Friday.

Harry Bulger left the New York Theatre company last Friday and went at once to Sault Ste. Marie, Mich., to join Broadhurst and Currie's Night of the Fourth company, in which he and Sherrie Matthews will again be co-stars.

Murray and Mack have engaged nine English dancers, three men and six girls, who will be seen in Shooting the Chutes this coming season.

John G. Edwards opened with Goodhue and Kellogg's Hello, Bill at Schenectady, N. Y., on Aug. 15.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TO ADVERTISERS.

It will be necessary to send THE MIRROR to bear date of Sept. 7 to press earlier than usual, owing to the fact that Monday, Sept. 2, Labor Day, will be a legal holiday. The last page of that number of THE MIRROR will close on Friday evening, Aug. 30, and advertisers should bear this fact in mind.

TO CORRESPONDENTS.

Monday, Sept. 2, Labor Day, being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Sept. 7 and to be published on Tuesday, Sept. 3. Correspondents, therefore, are requested to forward their letters for that number at least twenty-four hours earlier than usual.

THE MIRROR ROSTER.

The first installment of THE MIRROR'S Roster of theatrical companies for the season of 1901-1902 will soon be published. Managers that have not received blanks may get them on application at THE MIRROR office, and those that have not yet forwarded their rosters will confer a favor by doing so as soon as possible.

A SUGGESTION AS TO SHAKESPEARE.

A CABLEGRAM from London last Wednesday gave to the world the news, meant to be impressive, that MARIE CORELLI, the novelist, purposes to start a movement "to organise a world wide society for the study of SHAKESPEARE," her first plan being "to establish SHAKESPEARE clubs in all parts of the world and to have the headquarters of the loosely organized society at Stratford."

Miss CORELLI has in recent years shown great interest in SHAKESPEARE, but it may be added that she is not original in admiration, for everybody of brain and note for generations has shown great interest in SHAKESPEARE. As for her purposed work of organizing SHAKESPEARE clubs in all parts of the world, she will find upon inquiry that there are few parts of the world that lack such clubs. There are hundreds of them in this country, and many of them antedate this generation. Thus Miss CORELLI is by no means original in this idea. As for making Stratford headquaters for SHAKESPEARE clubs, it long has been so distinguished. Among all the places of the earth that the enthusiastic Shakespearean is desirous to visit, Stratford is pre-eminent. Individual Shakespeareans long have thronged the place, and ever will throng it, and if it is possible for a SHAKESPEARE club anywhere to visit Stratford by delegate or delegation, that visit is made. Thus the essence of Miss CORELLI'S idea as to headquarters is by no means original. What she may develop of that idea in detail remains for the cable to inform the rest of the world, which will probably wait in patience. A much better idea than Miss CORELLI'S, and it is more original, is uttered in THE MIRROR this week by RICHARD LEW DAWSON, of Philadelphia, in the form of a plea for observing SHAKESPEARE'S birthday as a holiday. Mr. DAWSON has wondered—as have many others—why the English speaking intellect never has started a serious movement toward the celebration of SHAKESPEARE'S birthday as a holiday. As Mr. DAWSON rightly observes, "SHAKESPEARE is the one man who is first mentioned as the paramount genius among the benefactors of the race," and to him the first homage is due. The purposed holiday thus would be of universal significance and interest, and should be international in character. "It would be of the most powerful educational value as an influence toward the advancement of culture among the people," says Mr. DAWSON, "and for that reason alone should enlist the co-operation and concurrent action of the readers, thinkers, and artistic workers of every civilized land, including the authors, the actors, the editors, the teachers, the students, the collegians, the literary societies, the Chautauqua associations, the reading and SHAKESPEARE clubs, and all SHAKESPEARE lovers."

As is suggested, to make such a holiday popular may require great effort and reach far into the future, but the example set by isolated societies—many of which already observe April 23 with appropriate devotion—might soon win broader observance, and that in time still wider celebration of SHAKESPEARE'S day, until it should reach recognition in some way throughout the civilized world. The suggestion in Mr. DAWSON'S paper that the literary and educational institutions of America, England, France, and Germany and other lands into whose languages SHAKESPEARE has been translated shall steadily exert an influence to this end is relevant. In this country and in England but little agitation would be required to start the movement. Germany long has been so devoted to SHAKESPEARE that the idea would root as quickly as it would in the English speaking countries. In other countries the sentiment would be of slower growth, but SHAKESPEARE grows and will continue to grow even in the Latin countries, and of him more than of any genius that ever lived—because his influence is universal—is such a universal tribute possible.

EVOLUTION AT CHAUTAUQUA.

IN recent years THE MIRROR has noted a tendency at Chautauqua to depart from the narrow spirit in which that seat of literary light was founded, and the advice of this journal added to encouragement of the broader spirit seems sooner than expected to be followed.

A notable and natural dramatic impulse found expression dumbly—if this be not a paradox—at Chautauqua in the erection years ago of a theatre that was not a theatre. The building lacked many of the accessories of a regular playhouse, yet it would have served as a model home of the drama in comparison with some of the places in which plays have been well enacted by great actors in the past. It must be remembered that in palmy days of the drama a mere platform poorly hung with tapestry, or a corner of an inn yard, and in later times barns—hence "barnstormers"—have served for the illustration of many a play of pith and moment.

When Chautauqua built its theatre it was something akin to heresy to mention play acting in it or even on the adjacent grounds. The building was given over to other uses of assembly, and the play was tabooed. But generations change in spirit, else there would be no progress; and it was unreasonable to suppose that young persons growing in this age could attain physical maturity and stand still mentally. For be it known that the life and spirit of Chautauqua, like the life and spirit of any other institution founded on social intercourse, has been and will continue to be represented by its youth—of course of both sexes. Added to the impulse of this youth, trained to the mood and courage of the time, must be considered the intellectual food with which it is fed. Chautauqua is primarily an educational institution. Its educational method has broadened with the years. Education does not mean tuition in narrow channels. Thus the books of Chautauqua have by degrees grown more catholic in selection, and in recent years they have included the drama—chiefly the classic drama, toned and edited to meet certain requirements at Chautauqua that perhaps will always be enforced.

The Chautauqua youth in its studies found great pleasure in the drama, curtailed as it may have been; and eyes were turned on the building that so resembled a theatre, and yet was not really a theatre, in wonder and longing. For the youth of Chautauqua cometh not from the wilderness, and certain things that are in the world and of the world for reasonable pleasure are not unknown to that youth, although Chautauqua had seen fit to leave those things out of the Chautauqua establishment. Looking begets longing, and longing inspires speech. And it came to pass that the powers at Chautauqua, in recent years, and in due season, in answer to a spirit that would not otherwise be satisfied, invited professors of literature to lecture on literature, which of course includes the classic drama. This was in the right direction, but not far enough. Then the powers brought to Chautauqua divers actors—men of note on the stage, and of happy achievement—and let them also lecture to the youth of Chautauqua on the drama and other things. Two of the most distinguished of these player lecturers are comedians of note, and both in a way are amusing out of character. They no doubt satisfied, as far as lecturing can satisfy, but their suggestion, of vocation and subject, of how much better they could please in professional guise must have fanned the flame of desire for the real thing—the play. The powers at Chautauqua, although recognizing these lecturers as worshipful persons—as lecturers—might have invited them also to give of their finer arts for the pleasure of Chautauqua. But no. That would be a transition too abrupt. This year at Chautauqua those there congregated are enjoying the play, after the fashion that obtains in its representation by amateurs. Good. But better must soon come. The professional actor next must appear. It is inevitable. And it is proper and of pleasing prospect.

SHAKESPEARE'S BIRTHDAY AS A HOLIDAY.

Throughout my literary life I have wondered that, while the birthdays of patriots and heroes are observed in a popular way, the intellectual people of at least America and England have never started a serious movement toward the celebration as a universal holiday of the birthday of William Shakespeare. Statesmen, soldiers, scientists, inventors, painters, philanthropists and financiers all have their title to honor, but the one man who is first mentioned as the paramount genius among the benefactors of the race is ever the great poet, and to him the first homage is due. Shakespeare is by common consent the greatest of the poets, dramatists and philosophers; his artistic influence over the enlightened and thinking world has been and still remains stronger than that of any other man who ever lived. To him the mental progress and intelligence of the present time are directly traceable, and to him all mankind should learn that it owes a debt of imperishable gratitude.

A holiday in Shakespeare's honor must be, then, of universal significance and interest, and should be international in character. It would be of the most powerful educational value as an influence toward the advancement of culture among the people, and for that reason alone should enlist the coöperation and concurrent action of the readers, thinkers and artistic workers of every civilized land, including the authors, the actors, the editors, the teachers, the students, the collegians, the literary societies, the Chautauqua associations, the reading and Shakespeare clubs, and all Shakespeare lovers. To make such a fete day popular may be regarded as a studendous undertaking, and one that stretches a long way into the future; but I believe that it can be successfully inaugurated by any one of the classes I have named, and it must surely come whenever the modern nations contemplate as high a state of culture as that reached by the ancient Greeks and Romans.

I propose, then, that the literary and educational associations and institutions of America, England, France, Germany, Italy and all other lands into whose languages Shakespeare has been translated shall steadily exert their influence with the authorities toward eventually making this day a legal holiday, and to that end shall on the 23d day of April each year severally carry out some commemorative programme of Shakespearean topics and interpretations. In addition to this, let them enlist the popular interest by arranging parades and festivals in which the participants shall be costumed to represent characters in Shakespeare's works and noted figures of his times. Let the leading theatres everywhere present on that evening special productions of the master's plays by the best actors. These features are suggested as a basis from which, when the idea once becomes materialized, further details can be elaborated until these occasions grow into complete and beautiful spectacles. Surely there is nothing visionary or absurd in this; many holidays, celebrations and festivals have been founded on much lighter material. If Nice can enjoy her Battle of Flowers, Venice and Madrid their carnivals, New Orleans her Mardi Gras, and other cities and countries, ancient and modern, their poetical and fantastical pageants, then a Shakespeare Day can be established with much more reason, and more brilliancy as a pastime, peopled with our wizard's wonderful fancies and creations.

Expressions are solicited from educators, prominent authors and actors, and other influential men and women who will consent to have their names used as honorary presidents of an organization to be known as "The Shakespeare Day League," which shall be formed to serve as a centre of supervision, information and correspondence, acting in harmony with such local societies as will actively interest themselves in promoting this movement. Suggestions will also be welcomed from these and all admirers and students of Shakespeare as to means and methods of perfecting such an organization and providing for its efficient operations.

It is requested that this communication be copied by literary, educational, dramatic and popular periodicals and the daily press in America and other countries, in order to advance the cause through the widest publicity.

RICHARD LEW DAWSON.

Philadelphia, Pa.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to correspondents, superintendents or treasurers' queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

W. C. C., New York: The William Owen recently engaged by Otis Skinner is not the William Owen you refer to.

W. S., Chicago: The Librarian of Congress, Washington, D. C., will supply pamphlets giving all information concerning the copyright regulations.

M. H. S., New York: Emma Bigbeatone was born in London. She made her first appearance on the American stage Aug. 26, 1834, at the Arch Street Theatre, Philadelphia, as Juliet in Romeo and Juliet. She returned to England in 1836.

CONSTANT READER, E. R., AND R. G.: Dorothy Donnelly will not be a member of the Henry V. Donnelly Stock company at the Murray Hill Theatre this season. Alice Johnson will be the leading woman of the organization. Miss Donnelly is at present at her home. Her plans for the season have not yet been announced.

FELIX, Philadelphia: 1. Vaudeville managers are always looking for novelties, although fewer are exploited now than in the Winter season. 2. A song copyright protects the title in association with the sets of words and music that are filed with it. If you wish to use for a dramatic act the title of a familiar song, it would be courteous at least to ask permission of the owner of the song copyright, who, no doubt, would cheerfully assent, since any share of publicity brought to it must accrue to his advantage. 3. It is authoritatively stated that as high as $5,000 a week has been paid for vaudeville acts in this country. Yvette Guilbert and Lois Fuller were said to have received this amount on occasions.

F. R. F., San Francisco: The cast of H. Beerbohm Tree's production of Hamlet, as played at the Knickerbocker Theatre, New York, Dec. 21, 1896, was as follows: King Claudius, F. MacVicars; Hamlet, H. Beerbohm Tree; Horatio, Berte Thomas; Polonius, J. G. Taylor; Laertes, Arthur Holmes Gore; Rosencrantz, Gerald Du Maurier; Guildenstern, Henry Arncliffe; Ghost, Mr. Conover; Priest, Charles Allen; Marcellus, Gayer Mackay; Bernardo, Mark Blow, Francisco, D. J. Williams; Ghost, Percival Stevens; First Actor, Leonard Outram; Second Actor, Mark Blow; First Gravedigger, Lionel Brough; Second Gravedigger, Alfred Wigley; Queen Gertrude, Frances Ivor; Player Queen, Edith Ostlere; Ophelia, Kate Rorke.

C. F., Richmond: 1. Henry Arthur Jones' drama, The Dancing Girl, was first played in this country at the Lyceum Theatre, New York, on Aug. 31, 1891, with the following cast: The Duke of Guisebury, E. H. Sothern; Hon. Reginald Slingsby, Morton Selten; David Ives, Augustus Cooke; John Christison, Wright Huntington; Mr. Crake, Odell Williams; Stephen Grasnt, H. W. Montgomery; Goldsmith, Rowland Buckstone; Drusilla Ives, Bessie Tyree; Sybil Crake, Jennie Dunbar; Lady Bawtry, Kate Pattison Selten; Sister Beatrice, Blanche Weaver. 2. The cast of Rosemary as produced at the Empire Theatre, New York, on Aug. 31, 1896, was: Sir Jasper Thorndyke, John Drew; Professor Jorgan, Daniel Harkins; Captain Cruickshank, H. K., Harry Harwood; William Westwood, Arthur Byron; George Minifie, Joseph Humphries; Abraham, Frank Lamb; Stilt Walker, Charles Gibson; Mrs. Minifie, Mrs. King; Mrs. Cruickshank, Mrs. Annie Adams; Priscilla, Ethel Barrymore; Dorothy Cruickshank, Maude Adams. 3. Alabama was produced at the Madison Square Theatre April 1, 1891. The cast: Colonel Preston, James H. Stoddart; Colonel Moberly, E. M. Holland; Squire Tucker, Charles L. Harris; Captain Davenport, Maurice Barrymore; Mr. Armstrong, Edward Bell; Lathrop Pegs, Henry Woodruff; Raymond Pegs, Walden Ramsey; Decatur, Boston Fox; Mrs. Pegs, May Brooklyn; Mrs. Stockton, Annie Gregory; Carey Preston, Agnes Miller; Atlanta Moberly, Nannie Craddock. 4. The original New York cast of The New South was: Captain Harry Ford, Joseph R. Grismer; Georgia Gwynne, Phoebe Davies; General Houston Gwynne, Scott Cooper; Jefferson D. Gwynne, Charles Mackay; Rosie Fessenden, Belle Bucklin; Kate Fessenden, Katherine Grey; Dr. Tom Lincoln, Harry Davenport; Mrs. Abigail Newport, Marie Bates; Paul Fitzhugh, Frank Lander; Corporal Perry, Holbrook Blinn; Sampson, James A. Herne; Sol, Ben Cotton; Rhea, Harry G. Plohr; Hannah, Susie Johnson. 5. Humanity was produced in Boston Dec. 24, 1894. The cast included Joseph Grismer, Phoebe Davies, C. W. Couldock, Annie M. Clark, Fraser Coulter, Doré Davidson, Bebe Vining, Trella Foltz Toland, Agnes Lane, Scott Cooper, James E. Sullivan, Rose O'Neil, Charles Jackson, Clarence Ferguson, and Frank Martha. The New York cast was as follows: Lieutenant Doris Cranbourne, Joseph R. Grismer; Sir Felix Cranbourne, Scott Cooper; Lady Cranbourne, Mary Davenport; Vera Cranbourne, Belle Bucklin; Major Dangerfield, Fraser Coulter; Lieutenant "Baby Bembrose, Charles J. Jackson; Mathew Penn, Theodore Hamilton; Keziah Penn, Bebe Vining; Lesbia Penn, Agnes Rose Lane; Manasses Matha, Doré Davidson; Ibey Marks, Sadie Price; Jerry Gratton, James E. Sullivan; Isaac Burke, Arthur Ebbets; Corporal Lashman, Samuel Gray; Alma Dunbar, Phoebe Davies. 6. Eagle's Nest was produced at Newark, N. J., Oct. 5, 1896, and was afterward played at the Third Avenue Theatre, New York, Oct. 11-16, 1896. The New York cast: Jack Trail, Edwin Arden; Robert Blaseden, Charles Mackie; Geoffrey Milford, T. J. Commerford; Daniel Dibsey, Horace James; Bill Slater, T. W. Hanson; Cy Dropper, Frank Leiden; Tom Lang, J. H. Bradley; Shamus McQuilty, A. L. Boyden; Rose Milford, Evelyn Campbell; Sierra Sue, Agnes Arden; Martha Silsbee, Jennie Christie.

EMINENTLY FITTING.

Houston, Tex., Daily Post.

Harrison Grey Fiske's suggestion that the home for aged and indigent actors be named "The Aldrich" in honor of the recently deceased head of the Actors' society, and the promoter of the institution in question, is being seconded by members of the profession and the newspapers all over the country. Louis Aldrich was one of the grandest men that ever honored the theatrical profession by being a member of it, and it is eminently fitting that his memory should be perpetuated in this way.

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THE REDEEMER. By Albert Scott Hickman.

THE PLAYERS' CHRONOLOGY.

August.

19. Death of Charles F. Smith at Buffalo, 1868.
Death of Bennett Matlack, in Brooklyn, N. Y., 1898.
20. Birth, at Dumbeth, England, of James William Wallack, 1794.
Birth of Creston Clarke, in Philadelphia, 1865.
Death of Stephen Massett, 1888.
21. First appearance of Fanny Burton (Mrs. Aldgate), the original Lady Teazle, at the Haymarket, London, 1778.
Birth of Burr McIntosh, at Wellsville, O., 1862.
22. Debut, at the Haymarket, London, of Mrs. Charles Gilfert (Agnes Holman), 1811.
Death of Charles Coote, in New York, 1897.
23. American debut at Burton's Chambers Street Theatre, New York, of Charles Fisher, 1852.
24. Birth, at Philadelphia, of James H. Taylor, 1838.
Birth, in Lancashire, of George Rignold, 1834.

THE USHER.



A writer in the St. Louis *Mirror* descants at length upon the relations of the Theatrical Trust and the American drama. In a general sense, it may be said that the Trust has no relations in that direction—at least, not in the better aspects of the case. The St. Louis writer says:

"When the acceptance or rejection of all plays in the country lies in the hands of one set of men, there is a great chance that good plays may be lost to the public through the absence of rivals, who might have a different opinion of the rejected plays. It is undoubtedly bad that there should be in all the land only one market for plays, even though that market be made up of men who have been in theatricals for years and who have been successful by virtue of their superior sense of what will or will not succeed with the American public. We know they have put on very poor plays, as a rule low in motive, weak in quality, and void of literary excellence; but what we cannot say positively is that the plays they have rejected were plays of high motive, strong quality and literary beauty and grace."

The aims and the calibre of the men composing the Trust naturally have little or nothing in common with the development of the American drama. That they have rejected plays of merit frequently has been proved in the production of those plays by other persons. The Trust, I believe, makes no pretension toward having furthered the interests of American dramatic art in any respect—possibly for the reason that such claims would be regarded as preposterous.

Messrs. Chambers and Howell have leased the new Mirror Opera House at Des Moines, Iowa. Not only is this theatre well named, but it is the only playhouse on the East Side of Des Moines, and it has an immediate surrounding population of 30,000 out of the total city's population of 82,000. The theatre seats 1,200. Messrs. Chambers and Howell call my attention to two facts stated prominently on their letter head, "Only first-class companies booked—Not in the Trust."

John B. Schoeffel has had very little rest this Summer as his Tremont Theatre in Boston has been open continuously, and will not close for a night before the opening of the regular season on the 26th of this month, when J. H. Stoddart will appear there in The Bonny Brier Bush. This is a record few theatres can show, and that no other theatre in Boston can duplicate. The Burgomaster, which is now current at the Tremont, and which will close its run on Aug. 24, celebrated its one hundredth performance last night.

In Montreal there recently was adopted a municipal regulation that managers of theatres must print a diagram plan of exits in the programmes. Although a similar ordinance has been in effect in New York and most of the principal cities of the United States for a good many years, it is only now that it has been adopted in Montreal.

One trouble with most of the diagrams printed in the programmes of the New York theatres is that they are inserted for the purpose of merely complying with the letter of the law and not for giving clear information to patrons. Most of them are too small, and many of them are drawn in such a clumsy style that the location of exists as shown by them is obscure. These diagrams ought to be sufficiently clear to reveal their purpose at a glance.

William Archer was recently referred to by a London editor as "the prophet of lost causes." Mr. Archer modestly calls attention to the baselessness of this assertion, and proves conclusively that he has been on the victorious side of dramatic questions.

Mr. Archer says that while there is nothing disgraceful in championing lost causes, it happens, as a matter of fact, that throughout his twenty years' experience as a dramatic critic he has been consistently with the winning forces. He says that the one end he has fought for unceasingly during those twenty years is "a sane, virile English drama, written by Englishmen for Englishmen—the drama which twenty years ago was almost an incredible dream and is to-day a living reality."

Mr. Archer shows that most of the plays (he names them) that met with his condemnation failed, while he furnishes many instances where his commendation has been ratified by the public.

The charge of "Ibsenism" brought by the editor against Mr. Archer he disposes of by the statement that "I have neither expected nor desired that Ibsen's plays should become popular successes. I do not want to see foreign plays popular in our theatres." But Ibsen, Mr. Archer believes, has helped to stimulate the intelligence of a considerable section of the theatrical public, and so has paved the way for progress in English drama. And Mr. Archer sums up: "I fail to see how having translated the plays of the most world-famous dramatist of the past quarter of a century entitles me to rank as a prophet of lost causes." The critic unquestionably has the best of the argument.

An actor who has been enjoying a pleasant holiday this Summer is George Backus, a letter from whom has just arrived from Paris.

"Besides 'doing' the fjords and fields of Norway, I have been recently in six of the capitals of Europe—London, Copenhagen, Christiania, Stockholm, Berlin, and Paris. I had good luck to be in the Arctic zone during the hot spell, and while you were sweltering in New York I was sleeping under no end of blankets. Again, I was fortunate to be in Stockholm on the anniversary of the birth of Bellman (Bellmansdagen, July 26), the beloved Swedish poet, and witnessed the ceremonies around the statue erected to his memory. I shall arrive in New York about the 20th." Mr. Backus has not yet made his plans for the season.

Frank R. Mills and his wife, who is known on the stage as Helen Macbeth, are visiting their relatives in Michigan. Mr. and Mrs. Mills have been in London during the past three years. They appeared there first in The Heart of Maryland.

Since then Mr. Mills has acted with Beerbohm Tree for a season and with Mrs. Patrick Campbell for a considerable time. When Forbes Robertson was taken ill during his engagement with Mrs. Campbell Mr. Mills was promoted to Mr. Robertson's post. The past season he joined Mr. Robertson's company and made a great success in The Sacrament of Judas. Meanwhile Mrs. Mills has also been making rapid progress in London.

Mr. Mills has come over here for a short holiday and to play a limited engagement in Clyde Fitch's The Way of the World, in which Elsie De Wolfe is to appear. The play will be produced in Washington the middle of October, and immediately afterward, it is understood, it will be brought to New York.

Mr. Mills' engagement is for ten weeks. At Christmas he will return to England, where several engagements await him. His chief successes as an actor have been scored in England, and no doubt that is why he has a preference for remaining there rather than to accept offers to stay on this side.

CORSE PAYTON'S COMPANIES.

Corse Payton's various enterprises are falling into line for the season. The Payton Stock company, under the management of David J. Ramage, opened in Springfield, Mass., Aug. 5, for a two weeks' engagement. The Payton Comedy company, J. T. Macauley, manager, opens in Brockton, Mass., Sept. 2. Payton's Brooklyn Theatre company opened last week in Portland, Me., and is in Springfield, Mass., this week and next. It will return to open the Payton Theatre, Brooklyn, on Sept. 2.

Mr. Payton and Mrs. Payton (Etta Reed) spent their vacation in Europe, where Miss Reed purchased wardrobe for their new productions. In this stock company are William Mortimer, Charles Barringer, Barton Williams, Johnny Hoey, Grace Fox, Sadie Radcliffe, and Margaret Fields. George Hoey is still to have control of the stage and Frank Callahan has been re-engaged as musical director. Kirk Brown is the new leading man. Seats have been selling for eight weeks in advance, and everything indicates that the S. R. O. sign will be permanently displayed, as it was last season.

THE MANHATTAN THEATRE COMPANY.

The company that will support Mrs. Fiske at the Manhattan Theatre in Miranda of the Balcony is now complete, and includes J. E. Dodson, Robert T. Haines, Lester Lonergan, Max Figman, R. V. Ferguson, Burton Adams, Jefferson Winter, Bertram Godfrey, Charles O. Shaw, Frank McCormack, Phillips Smalley, J. C. Mathews, W. Carl Raue, H. H. Slight, Annie Irish, Kate Pattison Selden, Emily Stevens, Victoria Addison, Bessie Harris, Louise Delmar, Grace Eldridge, Eva Farrell, Mary Maddern, Josephine Wyndham, Jessica Penn, Katharine Johnson, and Rose Lemoine. Robert T. Haines will be the leading man. The opening at the Manhattan will take place about the middle of September.

MAY VOKES ILL.

May Vokes was taken suddenly ill last week and was removed to a private hospital in this city, where she shortly will undergo an operation. The illness will necessitate a rest of several weeks, and in consequence Miss Vokes will be unable to open her season with Whose Baby Are You, in which she is featured jointly with Charles Bowser, under the management of Myron B. Rice. The company, however, will begin its tour, as arranged, on Aug. 29 with Ida Ward in Miss Vokes' role. Miss Vokes will join the company as soon as her health permits.

RUDOLPH ARONSON'S ARRANGEMENTS.

Among the theatre folk that came home from Europe last week was Rudolph Aronson, who was a passenger on the *Aller*. While abroad Mr. Aronson arranged with William Caspar for a tour here this season of the spectacle Wild South Africa. He also engaged Radies Bela and his Hungarian orchestra, and Vittorio Carpi, an Italian baritone, for concert tours here. Signor Carpi accompanied Mr. Aronson.

LORIMER STODDARD BROUGHT HERE.

Lorimer Stoddard was brought last week from Liberty, N. Y., where he has been seriously ill, to the home of his father, Richard Henry Stoddard, in this city. Mr. Stoddard's physicians hold out no hope of his recovery.

BEAUMONT SMITH DEAD.

Beaumont Smith, the Shakespearean actor, died at a hospital in Denver, Col., on Aug. 14, of consumption. He had been far from well for some months, but none of his friends suspected that his death was imminent. His wife, who was playing in Kansas City, went to Denver when the news of his serious condition reached her, and was with him during his last hours.

Forty-one years ago Mr. Smith was born in St. Louis. His father was a physician of standing in that city, and gave to his son an excellent education. In his youth Beaumont Smith was a close friend of Guy Lindsley and Edward S. Abeles. All were about the same age, with like inclinations toward the stage, and together they formed an amateur dramatic society. After considerable experience, and not a little success, on the amateur stage, the three comrades entered the professional lists. Beaumont Smith became a member of the Booth and Barrett company and with that organization made his professional debut in 1885. He remained with Booth and Barrett for several seasons, and upon the occasion of Mr. Booth's last appearance in Hamlet he was the Laertes.

Mr. Smith then became associated with Madame Modjeska, and devoted himself chiefly to Shakespearean comedy characters. He was accounted a most excellent Touchstone, and his Lucio in Measure for Measure was highly commended. In the season of 1895-96 he appeared with Madame Modjeska at the Garrick Theatre, in this city, in Measure for Measure and as Algernon Fairfax in Mistress Betty. These impersonations were very generally praised.

At intervals during his early career Mr. Smith made excursions in the field of comic opera, and a dozen years ago he achieved considerable success in St. Louis in that line. After that he devoted a good share of his time to musical work, and at one time he decided to bend his entire energy toward winning comic opera honors.

In March, 1900, Mr. Smith appeared as Mr. Boswell in Stuart Robson's production of Oliver Goldsmith at the Fifth Avenue Theatre. Early last Spring he succeeded Percy Winter as stage director of the Woodward Stock company in Kansas City, retaining that position until the close of the season. He went from Kansas City to Colorado Springs, and thence to Denver, in search of health. He expected to be a member during the coming season of the Imperial Theatre Stock company, St. Louis. Mr. Smith was much admired as an actor and was widely popular socially. His death is deeply regretted by players and by his many acquaintances outside of the profession.

Friends of Mr. Smith have arranged to take his remains from Denver to St. Louis, where they will be buried beside those of his ancestors in Bellefontaine Cemetery.

FOXY GRANDPA AND ITS AUTHOR.

Now that Joseph Hart seems to have struck a "winner" in Foxy Grandpa some people are wondering where he found R. Melville Baker, the author of the play. Mr. Baker is the son of the late George M. Baker, who wrote so many plays for the amateur stage, in which a number of the older members of the profession made their debuts. Mr. Baker called at THE MIRROR office the other day on his way home from Atlantic City, where Foxy Grandpa has been playing to "standing room only," and gave out some interesting facts about his writing it. Said he: "I bothered the life out of Mr. Hart for over a year with sketches and one thing or another until he promised to give me a trial if I could write a vehicle suitable for Miss De Mar and himself. About that time he procured the rights to the title of Foxy Grandpa, Carl Schultze's sketches that had been running in the *Herald* for some time. Then Mr. Hart asked me to submit to him a senario of a play founded on these cartoons. I was so anxious to get a hearing that I would have tried to make a play out of "Heinz's fifty-seven varieties." I looked over all the cartoons in hopes that they might unfold a plot, but there was absolutely no connection between them. But I did see in Foxy Grandpa a good central figure around which might be built some amusing situations. I set to work to put Grandpa into some difficulties from which he was to extricate himself in a "foxy" manner, making the one motive of my work his love for his grandsons. In the midst of my labors I received a letter from Mr. Hart, telling me that he had practically abandoned the idea of having a play made from the Foxy Grandpa cartoons, as he had received so many discouragements as to the practicability of the scheme. I had gone so far I was determined to finish what I had undertaken, and one day pounced upon Mr. Hart with a three-act comedy based on Foxy Grandpa. He read it; saw its possibilities and proceeded to get Mr. Brady interested in it. The result seems to be a complete success. I do not wish to be taken too seriously in my first production, as I have only aimed to convert Mr. Schultze's clever drawings into a moving picture.

"Mr. Hart makes an ideal "Grandpa," and displays an agility in the role that is most remarkable. Miss De Mar also, has a great deal to do and does it with a vim and snap that starts the picture moving at a rapid gait. We tried the play on "the dog" at Asbury Park and the dog wagged his tail very vigorously in spite of the fact that, owing to an accident to the electric light plant, the first act was played without any foot lights, and though things looked black for Foxy Grandpa, he proved that he could get out of that difficulty as well as others."

SOTHERN'S COMPANY.

The company supporting E. H. Sothern at the Garden Theatre in Lawrence Irving's romantic play, Richard Lovelace, will include Cecilia Loftus, Charlotte Deane, Arthur Lawrence, Rowland Buckstone, Henry Carvill, Frank Greppo, Francis Powell, and Sydney Mather. The date announced for the production of Richard Lovelace is Monday, Sept. 9. Rehearsals are now in progress.

BOOK NOTES.

The New York School of Expression has begun the publication of a bi-monthly magazine entitled *Action and Utterance*. The first number, recently published, contains articles upon "Attitude in Speaking and Reciting," "A Theory of Expression," and "The Science of Speech," besides a number of minor articles and several poems well suited to the purposes of the elocutionist. The subscription price is $1 a year.

Edward Harrigan has made a novel from his famous Mulligan plays, and it is about to be published by G. W. Dillingham Company.

PERSONAL.



HANCHETT.—Above is a good likeness of Julia Hanchett, who has achieved a national reputation. She is equally at home in grand dames, emotional or strong character parts. During the past season Miss Hanchett was with 'Way Down East, and the press throughout the country spoke of her in enthusiastic terms.

REJANE.—A report comes from Paris that Madame Rejane will shortly retire from active work on the stage, and intends to become the manageress of a small Parisian theatre.

NESBITT.—Miriam Nesbitt has been engaged by William H. Crane as his leading woman for the coming season. She is resting now at Liberty, N. Y.

CARLE.—Richard Carle, author of The Ladies' Paradise, that is to receive its American production at the Metropolitan Opera House in September, arrived in this city last Wednesday on the *Oceanic*. He will assist in staging the extravaganza.

ENGLANDER.—Ludwig Englander has been engaged to write the music for the play in which Dan Daly is to star this season.

ROBSON.—Andrew Robson has secured the rights to Richard Carvel, and will star in that play this season.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) spent Sunday at Narragansett Pier.

PALMER.—Ethelyn Palmer has been engaged to play the leading part in support to S. Miller Kent in The Cowboy and the Lady.

KNOWLES.—Edwin Knowles is said to be convalescing slowly at his New England home.

FAWCETT.—Owen Fawcett has signed for a second season with Wagenhals and Kemper. He will be in Arthur Byron's company.

KIDDER.—Kathryn Kidder is summering at Cape May. Rehearsals of her new play, Molly Pitcher, that will be produced under the management of Belcher and Brennan, will begin in September.

CAYVAN.—The most recent report of the condition of Georgia Cayvan, who is at Sanford Hall Sanitarium, Flushing, L. I., is to the effect that she cannot survive more than a week longer.

GEORGE.—Marie George, of The Strollers company at the Knickerbocker Theatre, suffered a severe attack of nervous prostration last Thursday. Her understudy, Lou Middleton, assumed her role and played it acceptably.

WATERS.—Drina Waters, the English actress engaged for the Florodora company, who was taken ill with appendicitis the day after her arrival here, underwent a surgical operation at the Post-Graduate Hospital last week and is now well on the way to recovery.

ADAMS.—Maude Adams is to appear in London, Eng., April 13, 1902, in L'Aiglon, The Little Minister, and As You Like It.

TERRY.—A bust by an Italian sculptor of Ellen Terry as Portia was recently purchased by a member of the Bavarian royal family for $225.

RUMSEY.—J. W. Rumsey, of Daly's Theatre, is back at his desk after a pleasant Summer abroad.

MANN—LIPMAN.—Louis Mann and Clara Lipman returned here from Europe on Saturday. They will open in Paul M. Potter's new Boer play at the Savoy Theatre next month.

BRADFORD.—Charles B. Bradford has an interesting article, "The Field Sportsman," in *Shooting and Fishing* of Aug. 15.

TRUESDELL.—Frederick Truesdell sails today, Tuesday, for a flying business trip to England.

SADA YACCO TO RETURN.

Sada Yacco, Otojiro Kawakami, and their Japanese actors, in company with Loie Fuller, are to make a lengthy tour that will include a return visit to America and seasons in England and on the Continent. Portia in The Merchant of Venice will be one of the roles in Sada Yacco's repertoire.

STAR THEATRE AT TROY BURNED.

The Star Theatre, at Troy, N. Y., was destroyed by fire Monday night, Aug. 12.

The fire is thought to have been the work of an incendiary.

It has not as yet been settled whether the theatre will be rebuilt or not.

CURRENT AMUSEMENTS.

Week Ending August 24.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.). Closed Sat. Eve., June 1—An Actor's Romance—Announced for Mon. Eve., Aug. 26.
OLYMPIC (2329 Third Ave., nr. 130th St.), Closed Sat. Eve., May 25.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat. Eve., May 11.
HURTIG AND SEAMON'S (200-211 West 125th St.), Closed Sun. Eve., June 23—Reopening announced for Sat. Eve., Aug. 31.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville at 1.30 and 7.00 p. m.—Also Forbidden Fruit.
ST. NICHOLAS GARDEN (66th St. and Columbus Ave.), Third season of Kaltenborn Orchestra—Beginning Sat., June 1—12th Week of season.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
TERRACE GARDEN (59th and 58th Sts., nr. Lexington Ave.), Vocal, orchestra, operatic and vaudeville concerts nightly, beginning at 7.00 p. m.
MAJESTIC (Eighth Ave. and 59th St.), New building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Closed Sat. Eve., June 29—Reopening announced for Sat. Aft., Aug. 31.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1566 Broadway and 156-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW YORK (Broadway and 42th St.), Closed Sat. Eve., July 6.
CHERRY BLOSSOM GROVE (Broadway, 42th and 44th Sts.), Opened Mon., May 27—Vaudeville every evening irrespective of weather—12th Week.
CRITERION (Broadway and 44th St.), Closed Sat. Eve., June 15—William Faversham in A Royal Rival—Announced for Mon. Eve., Aug. 26.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 4.
REPUBLIC (207-211 West 42d St., adjoining the Victoria), Closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—13th Week.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat. Eve., June 15—Under Two Flags—Announced for Sat. Eve., Aug. 31.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 8.
BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 1.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.), "Mon., Nov. 12, 1900—Travelers—41st Week—317 to 325 Times.
KNICKERBOCKER (Broadway and 38th St.), Francis Wilson in The Strollers—"Mon., June 24—9th Week—27 to 63 Times.
HERALD SQUARE (Broadway and 35th St.), Closed Sat. Eve., June 29.
GARRICK (35th St., East of Sixth Ave.), "Mon., Aug. 19—Are You a Mason?—Revival—1st Week—1 to 8 Times.
SAVOY (112 West 34th St.), Closed for fourth time of current season—Sat. Eve., March 23.
MANHATTAN (1206-1207 Broadway), Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 21st St.), The King of the Opium Ring.
BIJOU (1230 Broadway), Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
DALY'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 20.
COMIQUE (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 23th St.), Continuous vaudeville—12.30 to 10.45 p. m., Also Young Mrs. Winthrop.
GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MINER'S (202-214 Eighth Ave.), Closed Sat. Eve., June 8.
MADISON SQUARE (24th St., nr. Broadway), Closed Thurs. Eve., June 20.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
KOSTER MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville at 1.30 and 7.00 p. m.—Also Gringoire, Lincoln's Gettysburg, and A Woman's Way?
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., June 15—The Runaway Girl—Announced for Sat. Eve., Aug. 24.
IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 25—"Mon., Aug. 19—The Hermon Wife—1st Week—2 to 8 Times.
KEITH'S (East 14th St., nr. Broadway), 38th Week of continuous vaudeville—12.30 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), "Mon., Aug. 19, Spectacular production of Arizona—1st Week—1 to 8 Times.
TONY PASTOR'S (102-107 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.—3d Week of Mr. Pastor's re-entree.
DEWEY (120-122 East 14th St.), Closed Mon. Eve., June 3.
GERMANIA (147 East 8th St.), Closed Sun. Eve., May 26.
LONDON (205-207 Bowery), Closed Sat. Eve., June 8.
PEOPLE'S (199-203 Bowery), Closed Mon. Eve., May 27.
MINER'S (183-187 Bowery), Closed Sat. Eve., June 15.
THALIA (45-48 Bowery), Closed Tues. Eve., June 11.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., June 29.
PARK (502 Fulton St.), Closed Mon. Eve., July 1—Stock in The Thoroughbred—Announced for Mon. Aft., Aug. 26.
RICE AND BARNARD'S (760-762 Adams St.), Closed Sat. Eve., June 8.
NOVELTY (Bridge Ave. and South 4th St.), Closed Sat. Eve., June 15.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1.
PATTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15.
UNIQUE (194-196 Grand St.), Closed Thurs. Eve., May 9—The Oriental Burlesquers—Announced for Sat. Eve., Aug. 24.
CRITERION (Fulton St., opposite Grand Ave.), Closed Tues. Eve., June 18.
AMPHION (607-611 Bedford Ave.), Closed Fri. Eve., May 31.
STAR (501-507 Jay St., nr. Fulton St.), Closed Mon. Eve., July 1—Miss Rehill's London Belles—Announced for Mon. Aft., Aug. 26.
COLUMBIA (Washington, Tillary and Adams St.), Closed Sat. Eve., May 18—Henry Greenwall Stock in The Great Ruby—Announced for Sat. Mat., Aug. 31.
GAIETY (Broadway and Middleton St.), Closed Sat. Eve., May 25—Sporting Life—Announced for Sat. Eve., Aug. 31.
BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., May 11—The Cherry Pickers—Announced for Mon., Aug. 26.
MONTAUK (563-567 Fulton St.), Closed Sat. Eve., June 8.
GOTHAM (Fulton St., and Alabama Ave.), Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pls., Flatbush Ave.), Closed Sat. Eve., June 15.

*Indicates Date of Run Commencement.

AT THE THEATRES.

Fourteenth Street—The Hermon Wife.

Melodrama in four acts, by Howard Hall and Madeline Merli. Produced Aug. 19.

John Turner ..... William Humphrey
Mary ..... Roselle Knott
Dr. Jos Mason ..... Thomas MacLarney
Delph Mason ..... Laurence Hascall
Deacon Mason ..... Horace Lewis
Deb Robbins ..... Oscar Figman
Samantha Babbit ..... Clara Rainford
Tilly ..... Gertrude Swiggett
Danny Huggins ..... W. R. McKey
Frank Horton ..... A. J. Cafron
U. S. Marshal ..... George Tyfod
Georgie ..... Master Walter Rathbone
Sally ..... Meta Maynard
Mrs. Cora Young ..... Grace Huntington
Hank Smith ..... William Walcott
Samuel Slick ..... William H. Turner
Susan Young ..... Florence Rossland
Jonathan Wise ..... P. A. Nannery
Dr. Satoris ..... Harry Gwynette
Parky ..... Hal Brown
Mr. Rines ..... Charles Hayne
James ..... J. Scott
Walter Hart ..... P. S. Fletcher
Frederic Hunt ..... H. B. Hyatt

The season at the Fourteenth Street Theatre opened last night before a large audience with the first local presentation of Howard Hall and Madeline Merli's melodrama, The Mormon Wife. Last Spring the play had a few presentations upon the road.

The action takes place in and around Salt Lake City. The scene of the first act is the home of John and Mary Turner. Mrs Turner is nursing her young child, Georgie, who is ill, and has sent for Dr. Joe Mason. John Turner objects to having the physician attend the boy, as prior to his marriage the doctor had declared his love for Mary. John is a convert to the Mormon faith, but he keeps this fact from his wife until the New Year celebration, when she learns that he has contracted a second marriage with the daughter of a Mormon elder. Upon this discovery Mary takes her boy and leaves the house, accepting the hospitality of Dr. Mason, who offers them a home. The second act finds Mary and Georgie at the doctor's farm. John realises that he has made a mistake in his second marriage and begs Mary to return to him. She refuses to do so, whereupon he announces his willingness to give up both his Mormon wife and faith in order to regain her. This is discovered by the "Destroying Angels," who for revenge kidnap Georgie. Suspicion falls upon John, and his protestations of innocence are of no avail.

The third act takes place in the cottage of Mary Turner in Salt Lake City. The Mormons do everything in their power to make it uncomfortable for her. John appears at the window and begs to be let in. He tells of his long and weary search for his boy and how he found him at last dead. Dr. Mason is sent for to perform an operation upon John, who is ill. The "Destroying Angels" accuse Mary of trying to kill her husband. Sally, Turner's Mormon wife, also accuses her. Dr. Mason asks permission to perform the operation, which Mary does not wish him to do, as she fears he will murder John. The operation is, however, in spite of her protests, performed successfully. The last act shows the Mormon Tabernacle illuminated. Detectives and secret service officials have run to earth the "Destroying Angels," but John dies in the hospital, repentant of having entered the Mormon faith. The end comes when Mary accepts the hand of Dr. Mason.

As can be gathered from the foregoing synopsis, The Mormon Wife is decidedly sensational, both in the theme, that, although novel, is rather unpleasant, and in the situations, that are to some extent impressive, but are led up to in a rather crude manner.

The part of the Gentile wife was excellently played by Roselle Knott, who made it sufficiently emotional without straining for effect. William Humphrey as John Turner was not so happy, his performance being stagey and unimpressive. The title part was very creditably interpreted by Meta Maynard, who brought out well the jealousy in the woman's nature. William H. Turner made a success of the disagreeable role of Samuel Slick. Horace Lewis gave a dignified and sturdy interpretation of Deacon Mason. His make-up was excellent. The comedy, of which there was almost a superabundance, was well looked after. Gertrude Swiggett aroused the most laughter as Tilly, but her performance was very like Rose Melville's Sis Hopkins. Grace Huntington was very amusing as Cora Young. Oscar Figman as Zeb Robbins, Clara Rainford as Samantha Babbit, and W. R. McKey as Danny Huggins, were pleasing in conventional character parts. Thomas McLarney and Laurens Hascall also deserve mention, and the rest of the cast was satisfactory. The play was handsomely staged. Gertrude Haynes introduced her organ specialty with success.

Academy of Music—Arizona.

A huge audience that filled every nook and cranny of the Academy of Music witnessed the revival of Augustus Thomas' very successful play, Arizona, last evening. The term revival is, however, not quite sufficient for the present purpose, since in this second production of the play in New York, the managers, Kirke La Shelle and Fred R. Hamlin, have set the drama in such an elaborate mounting that it appeals to the spectator in a different fashion than ever before. The scenery and accessories are far more gorgeous than were those of last season, and—as a consequence perhaps—the acting and stage-management are keyed up to a sharper melodramatic pitch. This change has been accomplished without altering a single situation or line of the play. The production is wonderfully realistic, vivid, and thrilling. It appeals to the masses, while heretofore it was better calculated to appeal to the classes.

The troop of cavalry now rides across the stage on thirty-odd real horses, whose hoof beats take the place of the time honored cocoanut shells. The court yard of Canby's ranch is large enough for real use, and the dust that is kicked up by the various actors, human and equine, is very much like the genuine dust of Arizona. All this is mightily appreciated by the many.

Several of the original company and of the company first seen in New York appeared in the revival. Edgar Selwyn as Tony, George O'Donnell as Dr. Fenlon, and Helme Calvert as Lieutenant Young, repeated the success that they achieved in the first New York performance. Olive May, who originated the role of Benita out of town, played it last evening in a most attractive, spontaneous, and effective manner. J. W. Cope, as Canby, gave a fine, clean cut impersonation, though upon rare occasions he lacked power. Fraser Coulter was an excellent Colonel Bonham. Dustin Farnum, as Lieutenant Denton, was manly and sincere and played with artistic finish. William O. Haseltine made a decided success as the villain, Captain Hedgman, playing with an intensity that brought out the full dramatic value of the scenes in which he was engaged. William Haworth was a capital Sergeant Keller and the other male roles were well played by Stanley Murphy, Charles H. Welch, and Sterrett Johnson.

Grace Thorne, as Estrella, was graceful in her acting and very true to the character in her emotional scenes. Eleanor Wilton, as Mrs. Canby, was excellent in every particular, save that she dragged her speeches a bit and was not quite aggressive enough. Alice Chandler as Lena, and Agnes Muir as Miss McCullough were all that could be desired in their impersonations.

Third Avenue—The King of the Opium Ring.

At the Third Avenue Theatre yesterday afternoon The King of the Opium Ring was revived before a very large audience.

The scenery was adequate and the company good.

Hector Dion as Albert Von Stouton, Robert W. Smiley as Wah Sing, Robert A. McClung as Ironsides, Mana Mollneaux as Maggie Peck, Genevieve Kane as Georgette, and Lizzie Mulvey as Duty Peck were good, and Ned Curtis, James J. Flannagan, Fred A. Pelot, and Howard Meril also deserve mention.

Next week, A Stranger in a Strange Land.

At Other Playhouses.

GARRICK.—Are You a Mason is shown at this house by a company including Leo Ditrichstein, John C. Rice, Thomas A. Wise, George Richards, Oscar Dane, Charles Halton, Charles Green, Gertrude Whitty, Esther Tittell, Hazel Chappell, Grace Hadsell, Amy Miller, Sally Cohen, and Maude Travers.

MANHATTAN BEACH.—Jefferson De Angelis was seen last night in A Royal Rogue. Several new musical numbers, including an opening chorus to the second act, and a waltz song for the Scotch prima donna, Gertrude Mackenzie, were introduced.

CASINO.—Florodora runs on its merry way.

CRITERION.—William Faversham's opening in A Royal Rival is now set for Aug. 26.

KNICKERBOCKER.—Francis Wilson, in The Strollers, will remain three weeks longer.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Walter E. Bentley, General Secretary of the Alliance, preached in St. George's Church, Belfast, Ireland, on Sunday, Aug. 4, before the rector and chaplain of the Actors' Church Union of England, the Rev. Dr. Murphy. The church was crowded and great interest was manifested. A return visit is being arranged for September.



Mr. Bentley visited Dublin and secured the Rev. H. H. Kennedy, rector of St. Andrew's Church, as the Chaplain Superior of the Actors' Church Union for Dublin. While in Liverpool he called upon the Rev. Ernest Underhill, late President of the Actors' Church Union and formerly a member of the dramatic profession. In Chester he secured the Precentor of the Cathedral, the Rev. Harold H. Wright, to direct the work of the Union in that city. In Manchester he secured two chaplains—the Rev. David Dorrity, rector of St. Ann's Church, and the Rev. W. S. Caiger, formerly a member of the Church and Stage Guild.

Mr. Bentley has been invited to address the Actors' Association of London on Tuesday, Aug. 20, at the meeting of the council, in company with the Rev. Donald Hole, Secretary of the Actors' Church Union of England. This will be Mr. Bentley's second address before the Association, and it is hoped much good will result to the English Union and closer relations thereby established between the church and the stage on both sides of the Atlantic.

The Rev. John Edgar Johnson, who has held theatre services in Philadelphia for the past eighteen years, and who is one of the chaplains of the Alliance in that city, recently preached a sermon in the Walnut Street Theatre entitled "The Seven Ages of Man," the text being from Shakespeare. He has printed several hundred copies for gratuitous distribution to the members of the Alliance, and they will receive them upon the return of the General Secretary.

AUDRAN, THE COMPOSER, DEAD.

Edmond Audran, the famous French composer, died in Paris on Sunday, Aug. 18. No news of his illness had reached this country and the cablegram telling of his passing came as a complete surprise.

Audran was born in Lyons, France, on April 11, 1842. His father was Morius Audran, at that time a noted singer, appearing in grand opera and singing in important concerts in the principal cities of Europe. The son received a sound musical education from his father and attended school and college in Paris. In 1856 he entered the Niedermeyer School and won several prizes there.

Upon completing his education in 1861 Audran went to Marseilles to join his father, who secured for him the position of choir master in the Church of St. Joseph. Directly he set himself to work at composition, and in the following year, 1862, he produced an operetta entitled The Bear and the Pascha. In 1864 he produced La Chercheuse d'Esprit; in 1866, La Nivernaise, and in 1868, La Petit Poucet.

For the next dozen years Audran seems to have given over his work of composition for the stage. His father died in 1877 and four years later Audran returned to Paris. There he began to collaborate with Chivol and Duru, the librettists. Their first work together was La Mascotte.

La Mascotte made the reputation of Audran in Europe, and later in America. The three collaborators followed it with Olivette, which met with equal success. In 1883 they wrote The Great Mogul and in 1887 The Paradise of Mahomet. Neither of these operettas, however, was as well received as were the former works.

Audran came again into the full glare of popularity in 1890, when his operetta, Miss Helyett, was produced at the Bouffes-Parisiens. In France the piece made quite as great a hit as had La Mascotte. In 1883 Audran composed an elaborate mass that was sung and much admired in many French cities. The mass was the last of his important works. He began and ended his career with religious music.

W. T. KEOGH'S NEW THEATRE.

William T. Keogh has completed arrangements, begun some time ago, for the erection of a new theatre at 107th Street and Lexington Avenue. The site is that of the old Lenox Athletic Club. Mr. Keogh has secured a long lease on the land and expects to lay out $150,000 on the building. The seating capacity of the theatre will be 3,200. It is intended to open the theatre early in January, and to present popular dramas, musical comedies, and operas. The prices will range from fifteen cents to one dollar.

NOTES OF NEW THEATRES.

A new theatre at Pine Park, Valdosta, Ga., is planned.

A $30,000 Summer theatre is under construction midway between Denison and Sherman, Tex., on the Denison and Sherman Railway line, a suburban car line that will afford accommodation to and from the resort. The contract calls for the completion of the building by Sept. 1.

The building at Van Buren and Leavitt streets, Chicago, formerly the People's Institute, is to be altered into a playhouse, with a seating capacity of 1,500. It will be entitled the People's Theatre.

GOSSIP.

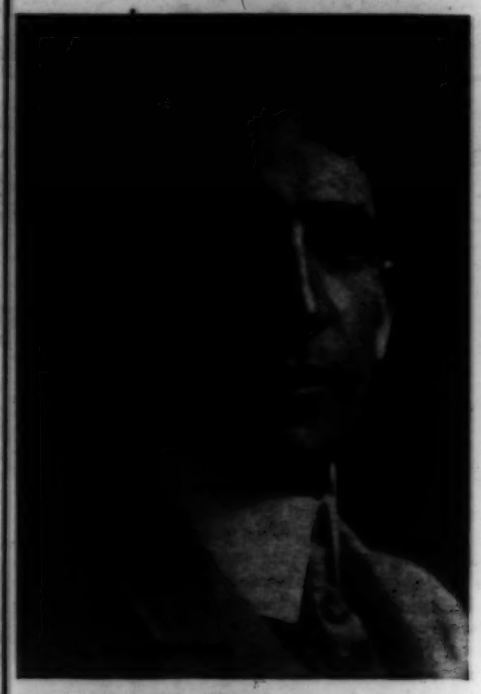


Photo by Bodmer Coover, Chicago, Ill.

A year ago Harry Corson Clarke left town to begin his tour in What Did Tomkins Do. He was then known as "the dyspeptic comedian." He lived on milk and molasses candy—and he looked it. Last week he returned to New York from a forty weeks' season and a pleasure trip in the West, looking as healthy as an "after taking" picture. He went to the Waldorf and devoured a huge breakfast. Then he started, with brisk steps, on a jaunt up the Rialto. The first man he met was Alfred Aarons. Now neither Mr. Clarke nor Mr. Aarons are slow conversationalists. Mr. Aarons had his eye out for a leading comedian for his production of The Ladies' Paradise at the Metropolitan. Mr. Clarke had an eye out for a chance to appear in a new and important role at a Broadway theatre. In less than twenty minutes terms were agreed upon and contracts signed. When a MIRROR reporter ran across Mr. Clarke he was enjoying an elaborate luncheon at a famous chop-house. "The tour was a great success," he said. "Audiences, critics, everybody, treated me handsomely in the West, as they always have before. But I say, my boy," continued the comedian confidentially, "it's great to be home again, with a good appetite, and a Broadway appearance staring you in the face." And Mr. Clarke, looking as rugged as the above picture, posted off to a rehearsal.

Rose Coghlan will begin rehearsals of Peg Woffington earlier than was at first announced, her managers, Leavitt and Lederer, having called the company for next Wednesday at the Berkeley Lyceum.

Maude Durand, long identified with W. A. Brady's companies, underwent an operation for appendicitis at St. Elizabeth's Hospital, last Sunday.

E. Ralph Bock, formerly of the Castle Square Stock company, Boston, has been engaged by Charles F. Kitts for a tour of the English provinces in a new dramatization of "Oliver Twist," entitled The Slave of Sin.

A. G. Delamater has secured the Eastern rights to Fogg's Ferry and will present it with a strong cast, headed by Amy Lee. Elaborate scenery will be painted by Frank Platzer. The season opens at Reading, Pa., Aug. 31.

Georgia Kinzie states that she will be known hereafter as Georgia Munson. She has been engaged to play Sophie Lane in Jess of the Bar Z Ranch.

Alice Kauser has arranged for the production in London of Edwin Milton Royle's play, Captain Impudence. The story is to be altered somewhat, the officers and soldiers become English and the Mexicans Boers.

Edna M. Crawford, who has been associated with the E. H. Sothern company for the past two seasons, does not wish to be confounded with others of the same name and in future will be known as Edna Archer Crawford.

Maude Adams bought last week a large tract of land adjoining her country home at Ronkonkoma, L. I.

Mary Bankson arrived at San Francisco from Portland, Ore., on Aug. 11, and was engaged by James Neill specially to play the part of Mrs. Hunter in Barbara Frietchie.

Marion Ivel, formerly a member of the Castle Square Opera company at the American Theatre, will be one of the prima donnas of this company during its season at the Broadway. For two years past Miss Ivel has been studying in Paris and is said to have developed into a singer of uncommon ability.

George H. Verbeck, manager of the Opera House at Oil City, Pa., will probably erect a new ground floor theatre at Lorain, O. The house is to cost $30,000 and will be situated on Broadway just south of the Franklin Hotel. If all goes well the contract will be given out Sept. 1, with the intention of having the building completed by January 1.

Lottie Blair Parker, the author of 'Way Down East, has just completed a new play entitled 'Way Down South. Arrangements for the early production of the piece have been completed.

Lorimer Stoddard, whose removal from the Loomis Sanitarium, at Liberty, to New York is mentioned in another column, is, according to the latest report, to be taken shortly to Bay Harbor. In the opinion of his physician this change will enable Mr. Stoddard to live three weeks, or possibly a month, longer.

DRAMA DAY AT P. W. L.

Drama Day at the Professional Woman's League yesterday afternoon, under the direction of Julia Ralph, was very interesting. The programme comprised "Who Wrote Shakespeare?" a story by Madame De Louie, who explained very wittily the origin of names of many Shakespearian characters. An aria from Der Freischuts, beautifully sung by Katheryn Miller. Two vocal numbers by Louise Hollister that brought rounds of applause. Eugenie Besserer and little daughter in a recitation with piano accompaniment of "A Little Negro Funeral," by Will Carleton, given with good expression and depth of feeling. The encore number was entitled Foreign Views on Our Liberty Statue, a dialect selection, also very cleverly given. Inez Crabtree sang two songs, displaying a well cultivated voice of rich quality. "Aunt" Louisa Eldridge made the hit of the afternoon with two original poems, "A New Version of Sheridan's Ride" and "The Alphabet." "The Bridge of Sighs" and "Open the Door" were recited by Mrs. W. G. Jones, and, as usual, were vociferously applauded. Julia Ralph read by request a short poem by Ella Wheeler Wilcox, closing a very delightful meeting.

JOHN GILBERT.

Eighty-eight years ago the American stage was a severe school for beginners, and that fact alone may account for the artistic finish which was so conceivable in the performers of the old days.

Of the large number of men who since the days of the "old stock theatre" achieved greatness, and whose debut dates back to the young years of the nineteenth century, few can to-day boast of higher public or professional esteem than was accorded the subject of my sketch, John Gilbert, of Sir Peter Teazle fame, who died in June, 1888, and whose name even to this day is a familiar one to those who were patrons of the theatre in the eighties, and by his living associates in the noble art he so dearly loved and greatly adorned.

There have been players of greater renown, perhaps, who have been and are famous the world over. Players who are to-day greatly loved and esteemed by their hearers, for their personal characters as well as for art's sake, as is the case with Joseph Jefferson. But it is safe to say no one ever was so fortunate as to win higher regard from his countrymen in the dual role of player and man than the charming actor, John Gilbert.

Like Joseph Jefferson, he was gentle, modest and generous, almost to a fault, yet of a most retiring nature; and to his intimates of the theatre there never was a more congenial fellow or more charming conversationalist or companion, and it may be said that it was upon his acquaintances that his death weighed heaviest. Yet the public, who were only less fortunate in a knowledge of the private life of the man, loved him for his art's sake and the many pleasing hours that he gave them. Even among these, however, it was often felt that John Gilbert was more than an acquaintance behind the footlights.

When Mr. Gilbert played Sir Peter Teazle for the last time, when the final curtain rang down upon his illustrious career, nearly all the old English characters of comedy were closed from view for an indefinite period. For none as yet has taken up and presented to us, as he presented them, those figures so familiar when seen upon a playbill—Sir Peter, Mr. Hardcastle, Sir Francis Gripe, or Old Dornton in The Road to Ruin. Like Jefferson's Caleb Plummer, the last-named was almost a classic.

Although John Gilbert was known to those who had the pleasure of seeing and enjoying him in comedy during the last years of his life, it is not generally known that he was in earlier years a follower of tragedy, for during the time when we knew him best he portrayed only the humorous side of life; yet that charming stage appearance and the courtly manner and finish which proved so enjoyable in after years were the result of earlier efforts and association with the greatest exponents of tragedy on the American and European stage. He supported at various times those great celebrities, the elder Booth, Forrest, Charlotte Cushman, Mrs. Charles Kean, and others who were eminent.

In Boston, in a house of quaint architecture and proportions, with a tiled roof and small windows, the walls of which only separated it from the house in which Charlotte Cushman was ushered on the stage of life, John Gilbert was born on the 27th day of February, 1810.

In this house the first years of his boyhood were spent, under the watchful eyes of his mother, until she thought her boy to be of an age suited to education, when he was placed at school. And then it was that the powers of the orator and his fitness for the calling of the actor were discovered. He had not been long in attendance at the old Boston High School before he became the leading orator and the entertainer of his classmates.

Leaving school at an early age, he was placed at work as general utility boy in a dry goods store, sometimes being permitted to cut cloth. While thus employed it is said that he was often found, after much hunting for the truant and worry on the part of the storekeeper, in the cellar standing upon empty goods boxes declaiming from the drama.

His first engagement, or perhaps it should be said his first permission to appear in a regular theatre and before the public, was from the management of the Tremont Theatre, Boston. Upon this occasion he went before the patrons of that famous old playhouse in a minor part, that of Jaffier, and upon the programme his name was not mentioned. This, however, was omitted at his wish in fear of maternal chastisement.

It is unnecessary to dwell upon his success upon that occasion. It is only necessary to say that he was soon cast for a much heavier role, and one of greater importance, in which he won a second triumph, and which won for him also the approval of the management of the theatre, the plaudits of its patrons and the much-coveted consent of his relatives to adopt the stage.

After playing small parts for some time he went South, meeting with the hardships of travel in those days, as well as suffering from a small purse. At New Orleans he gladly accepted the offer of an engagement with a manager in that city, working for almost nothing. Being far from home and among entire strangers, his first appearance in New Orleans was a complete failure. He redeemed himself, however, when cast for a second role, that of an old man, and this for the first time showed John Gilbert to be a natural portrayer of old man characters.

After several seasons' barnstorming—and it may be well to add that that profession of the present day has no conception of its hardships at the time that John Gilbert first traveled—the jolly, good-natured player one bright morning found himself again at the scene of his first success, Boston, where he applied for and secured an engagement at the first playhouse he had ever entered, and where he was designed to become a player of great versatility, originating a wonderful range of character parts from tragedy to low comedy. He illustrated in the five years he spent at the Tremont Theatre a wider range of parts than the average actor of to-day will in his whole career.

After a New York city engagement at the then famous Bowery Theatre he secured a London engagement, making his debut before an English audience in a character which he had made famous, that of Sir Richard Bramble, in the English comedy entitled The Poor Gentleman. After this, and during the same visit abroad, he supported the leading lights of comedy and tragedy of the old country. After making a visit to France, and having a longing in his heart for home, he returned to America, joining soon after his arrival the Park Theatre Stock company, with which he remained for several years, until fire destroyed the house in 1848, when he rested for several months, with the intention of later going South.

Starting upon this trip, and getting only as far as Philadelphia, he remained in the Quaker City for five years. While he was in that city the new Boston Theatre was erected, and being offered an engagement by the management, his friend Thomas Barry, Mr. Gilbert went to the new theatre, where he remained until about 1857, when he determined to return to Philadelphia. Here he remained until 1862, when Mr. Wallack offered him an engagement with his stock company in New York. This was accepted and was the means of John Gilbert's settling for good in the metropolis. He remained with Wallack's until the final days of that celebrated organization, playing during this engagement a wide range of parts, all of which added to his fame and won for him the love and admiration of the patrons of that home of fine old comedy.

His genius will never be forgotten by those who ever witnessed one of his performances. The merry, quizzical eye, and the roguish mouth, with the slight poise of the head, were but outward signs of the true and beautiful nature of the man.

JAMES K. COLLIER.

NEW ROMANTIC DRAMA PRODUCED.

In the Shadow of the Cross, a new romantic drama in five acts by Louis Dean, was produced by the Vallamont Stock company at Williamsport, Pa., on Aug. 5. The play made a good impression and was much applauded. The cast was as follows:

Hon. Royce Landon	Lawrence Wakefield
Seymour	John Hepworth
Lord Rochester	Newton Drew
Dr. Reynolds	Lawrence Barbour
Jake Hooper	Charles Lawrence
Giles	Max Schrade
Countess	Winona Bridges
Irene	Claudia Lucas
Martha Hooper / Kitty	Lelia Davis
Madge	Mamie Sheridan Wolford

The play is said to be original in many respects. The plot deals with the aristocracy of England, where the scenes are laid with the exception of the second act, the scene of which is laid in Colorado at the base of the "Mount of the Holy Cross." The story concerns the Earl of London, who has been married for a number of years and has not been blessed with a son and heir to his title and estates. The Countess, realizing his disappointment, arranges with Martha Hooper, a poor woman, to adopt her child. Accordingly the boy baby is brought to the manor house secretly, the Earl being away with his regiment. The child's birth is advertised and he is reared in luxury, every one believing him to be the rightful heir. Three years after this deception a son is born to the Countess, in whom, as he grows into manhood, her hopes are centred. The foster son, Royce, has joined the service and is striving to maintain the dignity of the name he bears. He is rapidly rising in his regiment when Seymour, his brother, who has always been jealous of his success, bribes the colonel of the regiment to pick a quarrel with him, lead him into a fight and cause his discharge. The first act shows Royce's return to the manor house after he has been cashiered from the army. His mother, realizing the shame into which her son has fallen, bitterly denounces him and casts him off. Royce, who is also proud, determines not to remain in England but to come to America to seek his fortune. The second act finds him in Colorado with a band of gypsies, who have rescued him from death in the mountains. Royce has fallen in love with Madge, the Romany Quiben, and has been secretly married to her. The Countess and Seymour come in search of him—the Countess having repented of her injustice—and implores her son to return to her, which he refuses to do without his wife. A scene follows between the Countess, her sons and Madge. A reconciliation is finally effected and the Countess consents to acknowledge the gipsy girl as her daughter-in-law. The third act is the ball in honor of Royce and his bride at Monk Towers, England. It is in this act that the story of the past is unfolded by Martha in the presence of Seymour and the Countess. At the thought of being robbed of his title, Seymour flies into a rage and gives his mother the lie when she substantiates the story of Martha. The insult is accepted by Royce and a challenge follows. The fourth act is in the woods near the Manor House before sunrise. The duel is fought during an electric storm. A terrific thunder bolt kills Seymour. Madge, who has been a silent witness to the duel, is stunned by the lightning, which affects her brain and causes her death in the last act. In this act Mr. Dean has introduced what is said to be a very touching death scene.

Mr. Dean gave this play its initial production in Colorado about three years ago, where it was well received, under the title of The Romany Queen. Ines Dean originated the title-role. Since then he has rewritten the play and copyrighted it under the title of In the Shadow of the Cross.

A NEW COMIC OPERA.

Manager H. C. Fourton, of the Metropolitan Comic Opera company at the Casino, Athletic Park, New Orleans, produced Sunday evening A Royal Joke, a new burlesque opera in three acts. The book is by Espry Williams, the author of A Cavalier of France, The Duke's Jester, and other plays, and score by Louis Blake. It is said that there is plenty of fun and action in the book, while the music is catchy and the choruses are particularly noticeable. The plot tells of the troubles of Rumicus, King of Mars, whose planet is invaded by a party of wide awake Americans, who have come from earth on an air ship trolley car, and who attempt to turn things upside down. The cast: Inhabitants of Mars: Rumicus, King of Mars, William Herman West; Prince Komel, William Paull; Lord Lexicon, Walter White; Lord Damit, George Hall; Lord Shamit, Frederick Stevens; Lord Cramit, R. S. Weaver; Lord Slamit, Ira Sevalm; Lady Lullaby, Elvia Croix. Inhabitants of Earth: Benna Boston, Belle Thorne; Liberty Van Pants, Josie Intropedi; Charlie Stunt, Charles O. Bassett. Patrick O'Chink, James F. Macdonald; Von Expansiano, George Sinclair.

The opera was staged under the personal supervision of A. W. F. McCollin and Selli Simonson.

LATEST FLORODORA NEWS.

The Florodorans at the Casino had a lively time last week. First of all Drina Waters, one of the recently imported sextetters, contracted appendicitis and was conveyed to a hospital, where she is recovering speedily. Then the other two "Pretty Maidens" from over the water had troubles of their own at Manhattan Beach on Saturday. Their names are Clarita Vidal and Molly Mayne. Miss Mayne sallied forth, according to a veracious chronicler, clad in a terse and tempting bathing suit, but she didn't go near the water. The admiring multitude, recognizing her, began to chant the famous sextette, whereat Miss Mayne hastily called a policeman, who conducted her back to the bathing house. Meantime Miss Vidal, who had been swimming industriously, was seen to scream and sink. Three heroic citizens dashed to her rescue and she was soon safe on shore. And when all these things had come to pass, then was the heart of the press agent glad.

THE ELKS.

The Albany lodge of Elks recently presented its report on the street carnival held on Lark Street July 30-Aug. 4, 1900. The total receipts were $8,213.34; disbursements, $7,875.67; balance on hand, $338.27; balance uncollected, $304.50.

The New Orleans, La., Lodge, No. 30, took full possession of the West End Resort in that place 11-16, and presented an original and characteristic musical and vaudeville bill. The Susie Band and Amazon March were the most alluring features, and considerable revenue was derived from the undertaking.

The buildings erected in Tacoma, Wash., for the Elks' Carnival, that takes place in that city Aug. 14-24, cost about $15,000.

Promptly at 11 o'clock on Thursday night, Aug. 8, at which hour the Elks remember their absent brothers, Pittsburg Lodge, No. 11, laid the cornerstone of its new home at Fifth Avenue and Jumonville Street, Pittsburg, Pa. The exercises were unique and impressive, being in accordance with the Elk ritual. Over two hundred members of the various lodges were present, together with several hundred spectators. The building will be of brick and will contain a banquet and ball room on the first floor, a lodge room on the second floor and a kitchen on the top floor. The cost will be $15,000, which fund was raised by the sale of life memberships at $100 each. Pittsburg Lodge has 600 members in good standing, and the contract for building the new home requires its completion by Dec. 15, and the dedication is planned to take place early in January, at which time the "good fellows" expect to have a "large time."

MUSIC NOTES.

Mendelssohn's Elijah was sung in the auditorium at Ocean Grove last Tuesday evening under the direction of Professor Tali Esen Morgan. The soloists were Effie Stewart, Katherine Fleming, Ffrangçon Davies, and Edward P. Johnson. The chorus consisted of five hundred singers.

Herr Julius Liebau, who for many years has been connected with opera in Berlin, will, it is said, retire on the expiration of his contract, and be heard hereafter in opera in this country.

Minnie Tracey, the American soprano who appeared at the Metropolitan last season with the Savage-Grau English Grand Opera company, has decided to devote herself entirely to Wagnerian roles in the future. She is now studying in Germany and during the coming season will sing in a number of Wagner operas there. Frau Wagner has heard her voice and has promised Miss Tracey that she shall have a part in the festival programmes at Bayreuth next year.

Estelle Liebling, of the Royal Opera, Dresden, who is to tour here in concert under the management of Henry Wolfsohn, arrived on the *Columbia* Aug. 16.

Lila Elmore, a member of the Elite Concert company, gave a successful recital at Willow Dale, Mass., Aug. 14. She was assisted by Percy Walton, Maud Granger, and Harold Seville. Marion Byrd was the accompanist.

Rene Stretti will direct an orchestra of thirty pieces at the Victoria and fifteen pieces at the Republic the coming season.

SAID TO THE MIRROR.

A. H. CHAMBERLYN: "In your issue of Aug. 17 there is a contradiction by your London correspondent of the statement that I hold the performing rights of Alicia Ramsey and Rudolph De Cordova's play, entitled As a Man Sows, and that I have not negotiated for them. May I ask you to state that I received the manuscript of the play in August, 1900; that I negotiated for and obtained the performing rights to it from S. Rubenstein, of London, the attorney in the negotiations for the authors."

SVENGALA: "I wish that you would inform your readers that we, the Svengalas, Walter and Minerva, are not the Svengalis who are playing the Paradise Gardens, nor the persons calling themselves "Svengalis," routed at Pottsville, Pa., Aug. 19-24, and Shenandoah 26-31. I am securing a copyright, and when I receive it I intend to prosecute all persons that infringe upon my rights."

HENRY W. GREENWALL: "Will you please deny the rumor that an opera company has secured time at the American Theatre for this Fall? The American Theatre Stock company will play through the season."

WILLIS P. SWEATNAM: "I will not be connected with A Female Drummer or any other attraction this season, but shall play vaudeville dates."

ENGAGEMENTS.

Joseph Troxler, with Edouard D'Oise.

Mr. and Mrs. William H. Barwald (Marcella Forreste), with Thomas E. Shea.

William Friend, Charles Drake, Charles N. Lum, and Frank J. Donnelly, re-engaged by Thall and Kennedy for their original roles in A Stranger in a Strange Land.

The original Lumbermen's Quartette, by Thall and Kennedy for the tour of Yon Yonson.

H. Reeves Smith has completed his company for the presentation of Robert Ganthony's farcical comedy, A Brace of Partridges. It will include Margaret Robinson, George Holland, Venie Atherton, Marie Rawson, and Beresford Webb, Gordon Tomkins, William Evilie, Earl St. Aubyn, and C. Hugh Bennett. The tour will begin at Montreal on Sept. 9 and will be under the direction of Clarence Fleming.

Charles A. (Karl) Gardner has been engaged again to play the part of Fritz Peltz in Lincoln J. Carter's Western Eleventh Hour company. This well-known German comedian's success in this part last year has induced Mr. Carter to write a new play in which Mr. Gardner will be the central figure under the Carter management after this season.

Lodinki Young, for The White Slave.

Lew Rohdt, for A Royal Prisoner.

Isabelle Bowman and Nina Feeth, for Lovers' Lane.

Amy Hamlin, for The Village Postmaster.

George Allson, for the role of Messala in Ben Hur.

E. F. Nagle and Agnes Carlson, with James O. Barrows.

E. L. Walton, for the principal character part in The Penitent.

MATTERS OF FACT.

Catherine Lewis has decided to take a few pupils this season.

Edwin De Courcy has severed his connection as business-manager with John W. Vogel's Minstrels, and is now open to engagement, ahead or back, with a company wanting an experienced man.

Louis A. Imhaus and Elizabeth Vigeroux have obtained from Louis B. Hilliss the sole right to dramatize his novel, "Chickens Come Home to Roost."

which has had an enormous sale during the past year. The dramatization is to be ready for production before Christmas.

Julia Hanchett has received a number of flattering offers for the coming season, but has not yet signed.

Two distinctly first-class attractions are wanted for the fair dates, Sept. 19 and 20, at Hanover, Pa., by Manager Harry C. Naill.

Charles Cowles, who is touring in A Country Merchant, wants a character woman and child actress; also musicians for band.

The Grand Opera House is the only theatre at Carbondale, Pa., where visiting attractions get the benefit of a drawing population of 50,000 and no opposition. The many thriving little towns adjacent to Carbondale are all connected by trolley lines. Manager Dan P. Byrnes has desirable dates still open for the season.

Manager Dan P. Byrnes while in New York the past week bought the largest plate glass mirror at the James J. Corbett sale, to grace the new entrance to the Grand Opera House, Carbondale, Pa.

The C. A. Taylor Trunk Works have a complete stock of professional trunks at their New York and Chicago stores, and are able to fill any orders promptly.

The company playing Foxy's Ferry and A Romance of Coon Hollow, headed by Inis Pomeroy, opened on Monday of last week at the Holliday Street Theatre, Baltimore, to $606 in a drenching rain. This week the same company plays A Romance of Coon Hollow in Pittsburg, and next week Foxy's Ferry in Cincinnati.

W. J. Wiley, manager of the Academy, Fall River, Mass., wires that William Bonelli, in An American Gentleman, opened his season there Aug. 16 to large business.

The tour of Arthur Sidman's pastoral play, York State Folks, under management of Fred E. Wright, will open, as originally announced, at the Chestnut Street Opera House, Philadelphia, on Sept. 16. Rehearsals will begin in this city next Monday, instead of next Thursday, as at first called.

Managers Selkirk and Spencer have renovated and redecorated the Selkirk Opera House, South Haven, Mich. They are booking only high-class attractions, and only a limited number to insure profitable business.

Charles Dedush, the scenic artist, is back in the city. His work has won recommendations from R. E. Gibbs, Mittenthal Brothers, Montgriffo and Tressy, and others.

Cary W. Hartman and Charles Jarvis will tour Edouard D'Oise the coming season in a big production of The Mountebank. Joseph Troxler, Norman Carson, Mary Thompson, and Maud Hamilton have been engaged for his support.

The season began early at Batesville, Ark., when Manager W. S. Wolfe played the Chase-Brittain company for three nights, commencing Aug. 5. A good minstrel company would do well here, as only one will be booked during the season.

The members of Gus Hill's numerous enterprises are notified to file their permanent addresses at their manager's office. The members of Are You a Burglar company have been called.

The New La Junta Theatre will be completed and ready to open about Sept. 15, and will be beautiful both in exterior and interior. The house will cost $40,000. It was designed and is being built by Frank P. McClure, the opera house promoter and builder, of St. Louis and Chicago. The house will seat 900, and the building covers ground 82 x 140 feet.

Annie Mack Berlin, Irish character artist, will play the Widow Laffin in Thall and Kennedy's production of Yon Yonson.

F. J. Williams, of Baird's Opera House, Lansing, Mich., was in the city last week securing attractions for the season.

Frank Harvey's melodrama, Sins of the Night, will be one of T. H. Winnett's emergency attractions next season. The play has been equipped with a full line of new printing and scenery.

Managers Wagenhals and Kemper announce they will pay $100 for the most unique design suggested by the title "Petticoats and Hayseeds," the name of the new play in which Arthur Byron is to make his first appearance as a star. Any number of designs may be submitted by the same competitor, and the sketches need not necessarily be finished in color, this not being demanded unless the idea is accepted. The design must display the name of star and play in equal proportions, and bring out both in the boldest relief. Unacceptable designs will be returned. Sketches should be mailed to Wagenhals and Kemper, 1,441 Broadway, New York.

Hattie Delaro is at liberty for leads in musical comedy with her trio as a specialty.

The proposed double tour of Mitchell's All-Star Players and Charles Mortimer was abandoned on Aug. 7, after two rehearsals at Oil City, Pa., and the members accepted other engagements. Mr. Mortimer will devote his present season to the production of a new comedy, The Rainbow Chaser, opening at Walton, N. Y., on Sept. 9.

Eddie Girard and Jessie Gardner have open time during September, October, February, March and April. Their address is the Sea View Hotel, Bath Beach, L. I.

For time and terms for the Pawtucket Opera House, managers should address William E. White, the lessee. The house draws from a population of 120,000, and has a capacity of 1,500. Popular prices prevail, the stage is large enough for any production, and matinees are given on Wednesdays and Saturdays.

Franklyn Ritchie scored a success with the Castle Square Stock company, Boston, last week, in The Bauble Shop.

George M. Fenberg has secured for his repertoire Lawrence Marston's play, The Crucifix. New scenery by Fichtl is now being painted and the play will be staged under the direction of Joseph D. Clifton.

Louis A. Imhaus has severed his connection with Hallett's Exchange.

The Mountain Park Opera company, Holyoke, Mass., under the direction of Robert Kane, celebrated its one hundredth performance Aug. 13, by distributing beautiful photographs of Maude Scott. The season has been extended to Sept. 14.

Ida Pomeroy opened successfully in Baltimore, Aug. 12 in Foxy's Ferry, under the management of C. H. Callahan. On her birthday, Aug. 17, Miss Pomeroy received many handsome presents from members of the company.

Mortimer Snow has just closed a successful season at Albany, where he has been leading man of the stock company at the Harmanus Lyceum. Mr. Snow is at liberty for stock or combination leading business, and can be addressed at the Park View Hotel, New York city.

"Mr. No Angel," of Bath Beach, N. Y., has some money to invest in a first-class popular price attraction that is booked for the coming season. "Mr. No Angel" promises that all communications he receives will be treated as strictly confidential, and desires full particulars in first letter.

"K. O." care of this office, wants a treasurer who has had experience and can furnish a bond.

Furnished apartments can be secured of A. Ballin, 425 Eighth Avenue, New York city.

Fortune's Bridge, the late Charles Coghlan's play written for his sister, Rose Coghlan, was first produced last night in Denver. Miss Coghlan wires to Leavitt and Lederer concerning its reception: "Fortune's Bridge one of my biggest successes. Fine production; admirable cast; seven curtain calls; great enthusiasm; part suits me exactly. This, with Peg Woffington, all we require for season."

The cast of The Irish Pawnbrokers is an unusually good one for a light entertainment, and will include the Two American Maxs, Maude Trumbull, Delmore and Wilson, Ferguson and Flanders, Charles A. Morgan, Lillie Taylor, Harry L. Talley, Will H. Elliott, and a chorus that Manager Joe W. Spears says is pretty.

BORN.

ADAMS.—A son, to Mr. and Mrs. Justin Adams (Mabel Adams), Aug. 13.

MARRIED.

HOULTON—ERMEY.—Phil Houlton and Jovita Ermey, at Quincy, Ill., Aug. 10.

LUCIER—MORTON.—Fred Lucier and Bess Beaufort Morton, at Newburyport, Mass., on Aug. 5.

THAW—RUSHWORTH.—Charles H. Thaw and Jeanette Rushworth, on July 27, in New York city.

DIED.

AUDRAN.—Edmond Audran, in Paris, France, Aug. 18; aged 59 years.

JOHNSON.—William B. Johnson, in Newark, N. J., Aug. 13, of old age.

McCABE.—W. H. McCabe, at Coshocton, O., on Aug. 13.

MOLLENHAUER.—Frederick A. Mollenhauer, in New York city, Aug. 13, by accident.

NEVIN.—Walter Irwin Nevin, at Sewickley, Pa., Aug. 16; aged 48 years.

SLAFER.—Mrs. Mary Slafer, in Brooklyn, Aug. 11; aged 69 years.

SMITH.—Beaumont Smith, in Denver, Col., Aug. 14, of consumption; aged 41 years.

TANNER.—John Tanner, in New York city, Aug. 13, by accident; aged 53 years.

TACKABERRY.—Herbert Tackaberry, shot at Saratoga, N. Y., Aug. 16.

WEYMOUTH.—Georgia Weymouth, by suicide, in Paris, France, Aug. 14.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Tony Pastor is on the bill again with some new songs; Edward M. Favor and Edith Sinclair offer a new sketch; the four Colbys make their first appearance here, presenting their musical specialty; Belle Stewart; Roberts, Hays and Roberts, the Blondells, Weston and Allen, the Sharpleys, Humes and Lewis, Haight and Dean, the Brauneck Sisters, Lyons, Elsie Bernard, and the vitagraph are the other numbers.

Keith's Union Square.

The week's programme is led by George Felix and Lydia Barry, who are seen in their familiar act, The Vaudeville Craze. Others on the card are Trovollo, Guy and Guntram, John Le Clair, Bush and Gordon, Trask and Gladden, Margaret Scott, the biograph, and the stereopticon.

Proctor's Fifth Avenue.

A section of the Proctor Stock company offers Young Mrs. Winthrop as the play of the week, and vaudeville numbers are presented between the acts.

Proctor's Twenty-third Street.

The triple bill of the reopening day, Saturday, is retained for this week, showing a detachment of the Proctor Stock company in Lincoln's Clemency, A Woman's Won't, and Gringoire, while vaudeville specialties fill out the time between the plays.

Proctor's 125th Street.

A contingent from the Proctor Stock company is seen in Forbidden Fruit this week, being the bill that reopened the house on Saturday. Louise Satour, Billy Gibson, and the kalatechnoscope are among the interlarded vaudeville numbers.

Cherry Blossom Grove.

Fred Niblo and Hayes and Suits are the newcomers. Edyth Palmer returns. The other numbers, holding over, are the four Luken Brothers, Macart's animals, Hickey and Nelson, Ernest Hogan, Norma Whalley, the Andersons, William Gould, Mlle. Lotty, Madge Fox, Marwig's ballet, and the burlesque, Fun on the Beach.

Paradise Gardens.

The four Ferraris, and Coleman's cats and dogs are the week's new numbers. Saharas returns. The holdovers are the Svengalis, the Parros Brothers, the Karseys, the Todd Judge Family, Stuart, Sparrow, Berol and Berol, Eleanor Falk, Johnson and Dean, the Yoscarys, and Newell and Shivette.

Floating Roof-Garden.

The floating roof-garden on the steamer *Grand Republic* is continued this week and a vaudeville programme is provided for the entertainment of the patrons. The boat runs every evening except Friday.

THE BURLESQUE HOUSES.

London.—This theatre, again under management of J. H. Curtin, reopened on Saturday with Slaves of Opium, which is continued this week. The bill shows two burlesques, led by Helen Russell, and an olio, presenting Susie Fischer, Martha and Henry, Garnella and Shirk, the Sisters Bernard, the Devines, and Walthour and Van Bill. Next week, Kings and Queens.

LAST WEEK'S BILLS.

Tony Pastor's.—The only Tony Pastor reappeared last week and was greeted enthusiastically by crowded houses, every particular mortal soul in the audiences seemingly looking upon him as a personal friend worthy of all sorts of manifestations of esteem. Mr. Pastor favored with three new comic songs and one old one, all being received with wild acclaim. The flitting years sit lightly upon the shoulders of New York's oldest manager, and there isn't the slightest diminution in his energy, his great good-heartedness and his quaint humor. The especial novelty of the occasion was the vaudeville debut of Jean Cowgill, who, assisted by Charles Deland, presented an immensely clever playlet, The Girl Next Door, which had been written by herself after an idea suggested by Charles Harold. It scored a complete and instant success. The story concerns a country girl who has come to New York to learn to be an actress. She is an innocent, guileless little creature and she has a hotel room adjoining that of a young artist. They have never seen each other, but she has annoyed him by frequent dramatic rehearsals and she has jumped to the conclusion that he must be a very horrid man. One night she goes, all alone, to the French Ball, and there puts in the whole evening in company with a most entertaining chap. Neither of them unmasks. Of course he is the artist, and he gets home first, a bit confused, at three A.M., and stumbles into her room, for his key fits the door to it. He throws down his hat, gloves, rubbers, mask and cigars, tosses his overcoat on the foot of the bed, and wonders how it happens that all the furniture seems to have been moved around. He must have had a drink too much, he thinks. He pulls down the bed-clothes preparatory to retiring and finds a lady's night-robe under the pillow. It dawns upon him that he is in the wrong room, and hearing her approaching, he tries the key in a door between the two rooms, sees that it works, and gathering up his overcoat along with the night-robe, darts into his own room, tossing coat and robe on the foot of his bed. She enters her room and is amazed to find the door unlocked. His hat is then seen and she decides that a burglar must have entered and is probably under the bed. Thoroughly scared, she climbs upon the sofa, leaps to a chair and then onto the bed, whereon, drawing a pistol from under the pillow, she leans over the side to shoot the desperado. But there isn't any to shoot. She sees that the door to the next room is ajar. The burglar must be in there, and so, dragging a bureau across the room, she barricades the door. On the bureau she finds the gloves and the cigar. They don't look like burglars' tools, and she is puzzled. Then she finds the mask and thinks she has seen it before. Half-realising that her evening's partner must have been her next door neighbor, she determines to have a look at him. Peering through the key-hole in the door between their rooms, she sees that he is asleep on a sofa. It would never do to knock at the door, so she strives to awaken him by spouting Shakespearean lines in a loud voice. This arouses him, but he doesn't answer until, vexed beyond patience, he arises and shouts a line or two himself. Both decide to have a peek at the other. She climbs upon the bureau and he, getting a step-ladder, confronts her at the transom above the door. Recognitions are instant, and she is satisfied that it's safe to call in her barricade, so the bureau is trundled back from the door. Then, to his surprise, she boldly strolls into his room and returns his hat. A lot of uncommonly witty, bright dialogue follows, and she observes that there's a big hole in his handkerchief. "Haven't you any one to mend your clothes?" she asks. "Sometimes they come back from the laundry mended and sometimes they don't. There's a drawer full of unmended things in my bureau," he replies. "Where are they?" she cries, running to the bureau and fishing out an armful of dilapidated undergarments. "I'll mend them for you," she volunteers; "don't you know any other girls?" "Oh, yes," he returns, "lots of them." "And don't they mend your clothes for you?" "Well, you see, they don't come to my room, so I suppose they don't know about it, and they wouldn't mend them if they did." "Why not?" she queries. Then he tells how there's such a thing as gossip and she understands that she has done an extremely unconventional deed in this informal call at three A.M. "Are you sorry I came in?" she asks. "Not for my sake," he answers. "For whose, then?" "For the sake of a dear, sweet, innocent little girl." She goes to the door and he follows. "We were partners to-night," he says; "can't we be partners always?" "Always is a long time," she replies. "But won't you tell me?" "Wait till to-morrow," she cries, darting into her own room. Plucking a rose from the bouquet she has carried, she kisses it and opening the door the least bit, holds it there. He comes and takes it. "I kissed it," she whispers. "So did I," he returns as he does so. Then, seizing the bouquet, she tosses it through the transom, crying, "Here's the whole bunch!" Then through the transom go his gloves, rubbers and mask, and she prepares to retire. Lifting the pillow she looks puzzled, but a sudden light comes to her countenance and drawing near the door, she taps on it. "What is it?" he asks. "Throw it over," she says. "What?" "What you took from my room." He sights the night-robe and passes it to her by way of the transom. She removes her shoes and disappears into a room outside. He takes off his coat and then seats himself to think it over. Presently she reappears, clad in the night-robe, and tumbles into bed. A moment later she sits up, crawls to the foot of the bed, and taps on the door. "Well?" he says. "Good-night, partner!" she calls. "Good-night!" says he. And she sinks back on the pillow. Obviously it was no easy matter to write some of these scenes, but all are told in style most charming, skimming gracefully over the occasional delicate ground, and furthered all the time by a dainty humor that brought lots of laughs. Miss Cowgill scored a pronounced success by her clever, intelligent portrayal of the title part, and she made, moreover, a most fetching picture to look upon. Mr. Deland was easy, reserved and thoroughly acceptable as the artist. Crimmins and Gore returned in Paul Armstrong's hilarious absurdity, Like Mother Used to Make, which recorded its usual hit and both artists won unstinted applause. Miss Norton appeared for the first time here in her single specialty, going immensely well in songs and talks. Much of her material is new and it is all bright and diverting. The people liked her very much indeed. Williams and Adams earned favor in their lively turn that was seen a few weeks before at Keith's. Gordon, Vidocq and Perry contributed an old-fashioned but insanely funny sketch, Two Strings to Her Beau, which kept the audience in shrieks of laughter. Almost equally amusing, though also old style, was The New Boy, done by John E. Cain, Fred Bulla, Blanche Newcombe, and Lillie Raymond. Joe and Nellie Doner, after a few weeks' absence, repeated their perennial success in An Escaped Lunatic and moved their popularity up a few more pegs. J. H. Maccann, in his fine concertina playing, was another favorite who returned. Mr. and Mrs. Harry S. Bartlett offered a neat and well arranged musical sketch, and the rest were Ross and Porter, the Brooks Brothers, Osten's marionettes, and the vitagraph.

Keith's Union Square.—Lillian Burkhart was seen for the first time in Kitty Clive, Actress, a one-act play by F. Frankfort Moore, which had been done some years ago at the Bijou Theatre by Arthur Bourchier and his company. The story finds Kitty Clive, of Old Drury, at a little inn at Thatcham, England, where comes as well Jack Bates, a provincial player, who has an idea that he is the greatest actor on earth and that London is only waiting to hail him as the chief. He fails to recognize Kitty and she leads him on to braggart denunciations of all the successful ones in London, including herself. Further he reflects upon her accomplishments as a charmer and scoffs at all the men who have been said to have fallen victims to her witchery. Straightway Mistress Kitty determines to teach him a lesson and sets out to flirt violently, with the result that in a few minutes the boastful Bates is at her feet, pleading undying love. Then she laughs merrily at him, tells him who she is, and flits away. It was, in some measure, a conventional play, for it strongly resembled others upon a similar theme, and it is not written in a manner especially adapted to the purposes of vaudeville, lacking particularly in action except when some life was infused by Miss Burkhart's own efforts, which are always delightful in intelligence and a keen sense of comedy. Her impersonation of Kitty Clive ranks with the best that she has given, and there is no doubt about her personal success. James E. Garey as Bates and Oscar Norfleet as the landlord of the inn were apparently miscast and did indifferent work. The play was beautifully mounted, with a handsome scene and painstaking attention to every detail. It may serve as a helpful addition to Miss Burkhart's repertoire, but it can hardly become as popular as most of her other plays. W. C. Fields, returned from Europe, dealt out his comic juggling act with marked success and made every one happy by his quaint humor and his clever performance. His comely assistant is a valuable quantity in the fun-making. Laura Bennett and Sallie Stembler, reunited, played George M. Cohan's Sapho and Lulu better than when seen at the late Koster and Bial's and pleased the people hugely. James Richmond Glenroy moved over from Pastor's and repeated his hit in his absurd monologue. The Fraser Troupe gave a varied round of national dances with distinct success, providing a pretty and taking act. Bush and Gordon returned in their acrobatic stunts. Bertie Fowler sang and told stories in rather listless style, and the others were Morrell and Evans, Meakin and Rapier, the De Muths, Frederick Dunworth, the biograph, and the stereopticon. Big business.

Paradise Gardens.—The Parros Brothers, Berol and Berol, Newell and Shivette, and Mons. Keiter were the additions to the programme. The Parros Brothers made a pronounced success in a splendid gymnastic act which, at the outset, looked like one that would conflict with the favorite turn of the Yoscarys, but which promptly veered off on a novel tack and won instant approbation. A majority of their difficult tricks are new and many are startling both in daring and facility. An ingenious framework of metal, placed upon the shoulders of one brother, gives opportunity for the other to show some extraordinary feats of muscular ability. The act should repeat in this country the triumph that it scored abroad. Berol and Berol were another team that came with the unqualified indorsement of foreign climes, and their original act more than realised anticipation. They have a large frame at the back of the stage and the floor is strewn with what appears to be a hopeless mass of rags and junk. From this conglomerate heap they select sundry fragments which, deftly and quickly placed in the frame, assume the shape of a beautiful bouquet of roses. Then more of the flotsam and jetsam is slapped into form so as to picture a pretty landscape. Next another bunch of junk is thrown together, and before the astonished eyes of the roofites there suddenly is evolved a highly artistic portrait of what Joe Weber calls a "St. Beraiter" dog. The chief charm of the Berols' turn lies in its ever present element of surprise, for only a clairvoyant could conjecture what particular representation was being developed from either of the assortments of debris, and a point scarcely less attractive is made in the wonderful dispatch with which the effects are produced. No wonder that China and Japan and Burmah and where not else liked the Berols. So does New York. Mons. Keiter contributed a very fine specimen of work on the tight wire and received hearty recognition. While he introduces few tricks with which Caicedo has not already made our hairs to stand on end, he does them all with admirable ease and grace and exhibits a great deal of reckless daring. He recorded a distinct success. Newell and Shivette did their capital horizontal bar act to good purpose and got away with a strong indorsement. The Svengalis held over and again were featured in their alleged hypnotic specialty, which serves to puzzle the laity every time and goes immensely well. The others remaining in the field were the Gainsborough Octette, Stuart, the Yoscarys, the Todd Judge Family, Eleanor Falk, Johnson and Dean, the Karseys, Parker's dogs, and Sparrow, whose crazy juggling continued to elicit screams of laughter, and who worked "in one" last week so that the people could see better the frightful havoc that he plays with the cleanliness of the stage. Immense business.

Proctor's Fifth Avenue.—A section of the Proctor Stock company gave an admirable presentation of Incog, and a playlet entitled Meadow Sweet, which is reviewed in another column. Between the acts Percy Walling, who has a splendid voice, rendered some high-class selections. Billy Gibson, an unhappy-looking negro, endeavored to sing, but his efforts were painful indeed. Al. C. Davis in a monologue, an unfortunate quartette called the Alabama Four, the travel views, and the kalatechnoscope also ran. Good business.

Proctor's Twenty-third Street.—This house was reopened for the season on Saturday afternoon, when a slice of the Proctor Stock company appeared in three one-act plays. Lincoln's Clemency, Gringoire, and A Woman's Won't. John Walsh, the kalatechnoscope, and other vaudeville numbers filled in the time between the little plays. The performance, remaining as this week's card, will be discussed in next week's Mirror.

Proctor's 125th Street.—A detachment of the Proctor Stock company reopened this theatre last Saturday afternoon for the season, presenting Forbidden Fruit, which will be continued this week. Louise Satour, Billy Gibson, the kalatechnoscope and other vaudeville numbers did the rest. The bill will be discussed in the next issue of The Mirror.

Cherry Blossom Grove.—The only newcomers were McIntyre and Heath, who made their accustomed great big hit in The Bad Man from Montana, which gives excellent opportunity for the display of their hugely humorous black-face work. The other numbers, all holding over, were the four Luken Brothers, Hickey and Nelson, Ernest Hogan, Mlle. Lotty, the Andersons, Johnny Johnson, Madge Fox, William Gould, Macart's animals, Norma Whalley, Les Belles Cascadeuses, the burlesque Fun on the Beach, and Marwig's ballet. Big business.

Floating Roof-Garden.—The floating roof-garden on the steamer *Grand Republic* attracted large crowds during the warm weather of last week and afforded an agreeable means of escaping from the torrid town of evenings. The vaudeville programme presented Forbes and Quinn, Hattie North, John Walsh, Annie Lloyd, Sam G. Burton and Clark and Angeline.

A SINGULAR "COINCIDENCE."

The Philadelphia *Public Ledger* of July 28 said: "Two months ago, at the Park Theatre, there was produced for the first time on any stage—so the programme ran—a curtain-raiser by Fred. G. Nixon-Nirdlinger, entitled For Dear Old Penn. The story was that of a small American household in imminent danger of attack from fanatical Armenians. Two of the Americans were in love with the same girl, and one of them was engaged to her. The other, by needlessly shooting a native, drew down on the community a demand by the Armenian chief of a life for a life. The alternative, death for all, and an answer to be returned before sunset. In this extremity the men play draw poker to see who shall be the one to sacrifice his life for the rest. The youngest of them draws the strongest hand, but hides the fact from his companions, and goes forth, a voluntary sacrifice. A gun is heard, and his fiancée, in ignorance, asks if it is the sunset gun. The others nod their heads as the curtain falls. Yesterday, at Keith's, there was given for the first time in Philadelphia a one-act drama, entitled When the Sun Sets, by Mr. and Mrs. Condit, and a third actor whose name was not on the programme. The play is by George Totten Smith, and, except that the scene is laid on the border land between the United States and Mexico, it is identical in its salient features with For Dear Old Penn. Two United States soldiers and their colonel's daughter are in a small fort surrounded by Mexicans. They are friends, and both are in love with the girl. One is engaged to her. A Greaser opens a parley under a flag of truce. High words pass, and as a result of treachery, he is shot by one of the soldiers. A message from the chief is shortly after thrown into the fort demanding the surrender of one of the garrison in return for the death of his emissary. The alternative is death for all except the woman. In this extremity both men volunteer to give up their lives, but finally decide to settle it by a game of poker. The one who is not affianced declares he is beaten, although he holds the better hand, and walks out to death. A gun is fired, the girl runs out to inquire the cause, and her remaining companion says 'It is the sunset gun.' The similarity is too strong to be accounted for by coincidence. Explanations would seem to be in order from Mr. Nixon-Nirdlinger." George Totten Smith's play was first produced in this city some seasons ago at a matinee of the Stanhope-Wheatcroft Dramatic School. Mr. Smith subsequently rewrote it, eliminating a number of characters, and placed it with Condit and Morey.

NED WAYBURN'S PRODUCTIONS.

The unqualified and continued success of the two big ensemble numbers which Ned Wayburn produced at the beginning of the Summer season at Hammerstein's Paradise Gardens, under their respective titles, The Sunny South and The Gainsborough Octette, have resulted in offers of time at the leading vaudeville houses, some of which have already been accepted. When blasé roof-garden patrons can be made to "sit up and take notice" of any dancing or singing number, as has been the case for the past sixteen consecutive weeks with both the attractions named, it would seem that they may be logically labeled with the magic word "success."

In Ned Wayburn's Sunny South vaudeville audiences will have presented to them a striking novelty in the way of an ensemble dancing and singing act, and in The Gainsborough Octette all lovers of melodious vocalisation have in store for them a real musical treat.

The titles to both acts and the exclusive rights to use them have been secured by Mr. Wayburn, as well as the costumes, scenery and all other accessories which have aided so materially in causing these offerings to be the talk of the town.

THE RATS AT PLAY.

The White Rats have had two outings now, each having been such a pronounced success that they are already talking about another one and Sept. 1 is bespoken as a highly plausible date. Herewith The Mirror man presents a photograph of the Rats' first outing, held at New Dorp, Staten Island, on July 14. The picture was taken by Rat Edward Esmonde, who is a crack amateur photographer covered with medals, and assuredly it is a fine specimen of the art. Some good folk may deem it strange that Mr. Esmonde should have taken the picture and yet be seen in the group, but the explanation is that he posed everybody, focused the camera, fixed the whole game and then, pressing a local small boy into service to push the button, went out and really photographed himself. The Rats were unanimous in regret that he could not have been on hand to immortalise their second outing, too, on the foxy dry plates.

WILLIAM H. WEST'S SUCCESSFUL TOUR.

The last two weeks have been record breakers for William H. West's Minstrels. Capacity and S. R. O. houses have been the rule. They have broken all previous minstrel records in Utica, Saratoga, Syracuse, Oswego, Auburn and Niagara Falls, N. Y. Mr. West has gathered the best people he could get together in this country and England, and, under management of Sanford B. Ricaby, who has six men in advance, there is no doubt that this season will be the largest in the history of the company. Billy Van, Manuel Romain, Zeb and Zarrow, Georgie Jones, McMahon and King, Carr, McDonald and Parmley, the Rio Brothers, Clement Stewart, Wilson N. Miller, and Frank Hammond are the principal artists in Mr. West's company of thirty-five, while the business staff comprises P. S. Mattox, general agent; E. A. Weil, press agent; L. Bowers, special agent; P. Boshell, lithographer; Charles Fandon and George Coster, assistant lithographers.

MORE AMERICAN HITS IN LONDON.

Will H. Fox, who is playing the Empire Theatre, London, writes that A. O. Duncan opened at the Palace Aug. 5 and made a big hit. Horace Goldin, Falke and Semon, and the Manhattan Four are in great favor at the Palace. Stanley and Wilson have scored a success at the Tivoli and Oxford, where Fannie Fields counts her admirers by the hundreds. Polk and Kollins have made a hit on tour and the Whitney Brothers are the feature act of a long bill at the Empire, Holloway. Musical Dale and Billy Link are doing well at the Alhambra, and Hamilton Hill has made a hit at the Metropolitan. In fact, Mr. Fox says, there is not a failure among the new American turns.

BIG BENEFIT FOR THE WHITE RATS.

James H. Powers left for Boston last evening to arrange for an immense benefit for the White Rats of America. The Boston Music Hall has been generously placed by Emery and Allen at the service of the Rats all next week, and they are going to put in a bill that will surely prove one of the strongest on record. Among those already listed to appear are Bessie Bonehill, George Fuller Golden, Charles T. Aldrich, George W. Monroe, Montgomery and Stone, Colombino, the Powers Brothers, Mr. and Mrs. Edward Esmonde, Martha Porteous, Eva Mudge, Seeley and West, George Stewart, John A. West, and Belmont and North.

NEW VAUDEVILLE ENTERPRISE.

Grau's Amalgamated Vaudeville Stars is the name of a new vaudeville enterprise to take the road shortly. It is intended by the projector, Robert Grau, to complete an organization consisting solely of headliners which shall demonstrate the growth of modern vaudeville. The arrangements were progressing as The Mirror goes to press, and it was not as yet possible to get the personnel of the company. The feature will be the artistic production of Gringoire by Homer Lind and company, and it is expected that the announcement of the complete roster when made next week will create a measurable sensation.

VAUDEVILLE JOTTINGS.

Alfred Gardner, of Brooklyn, has caused the apprehension of Robson Dalton, alleging that Dalton keeps a rooster whose crowing disturbs the Gardnerian slumbers. Dalton says that he has no rooster, but that he is practicing crowing in order to do a specialty to which such a vocal process is essential. Dalton must tell a justice all about it on Aug. 28.

Mr. and Mrs. James R. Adams have been so successful in their new sketch, That Awkward Kid, by H. A. D'Arcy, that they have decided to play the vaudeville houses this season. They took three or four calls at each performance at the Cape May Iron Pier last week.

Lida Dexter and Art L. Brock have issued an uncommonly handsome circular to tell about their act, A Modern Diana.

Burke, Fuller and Teller have successfully produced their new act, The Old Picture Gallery.

Mr. and Mrs. Max S. Witt arrived by the steamship "Friedrich der Grosse" last Tuesday, after eight weeks spent in England and Germany.

Jesse and Sutton opened on the Keith circuit at Boston 5-10. Last week they played Keith's, Philadelphia, and are this week at the Union Square, this city.

Jacklin and Ingram, the song illustrators, are making a success as managers of the Pavilion, Kingston Point Park, on the Hudson.

In her new sketch, All in the Family, to be produced soon at the Brighton Beach Music Hall, May Edouin will be seen in four characters, a trained nurse, a coster girl, a Chinese girl and a Spanish dancer.

Annie Dagwell has been making a decided hit at Kennywood Park, Pittsburg.

Captain Bill Daly gave a yachting party in honor of Mr. and Mrs. Hal Stephens while they were guests at the home of Happy Ward and Harry Vokes, at Revere Beach, Mass.

Owing to the unpropitious business outlook in Pittsburg, consequent to recent labor troubles, Harry Davis, manager of the Grand Opera House, in that city, has released Tom Lewis and Sam J. Ryan from the season's engagement for which he had signed them. They were immediately engaged by Hyde and Behman for the stock company that they are going to organize for their new venture, the Folly Theatre, in Brooklyn.

Margaret Ross and Dan A. Anderson have made a decided hit over J. W. Gorman's circuit of parks. They open with the Morrison Comedy co. Sept. 2 at Bangor, Me.

Marsh and Sartella are booked solid in the principal vaudeville houses to January. They will rest during June, July and August, and will rehearse a new act with another woman doing a singing and dancing specialty with handsome wardrobe. Mr. Marsh is negotiating with several street railway companies in regard to managing a park, and for

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Ned Wayburn's Vaudeville Attractions.

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What An Experienced Manager Says of

MR. AND MRS. ROBYNS'

New Comedy Act,

THE MORNING AFTER

Auditorium Pier, Atlantic City, Aug. 17th, 1901.

To MR. AND MRS. ROBYNS:—

Allow me to congratulate you upon the finding of a new act that contains all the elements of success. I fully understand how hard it is for artists to find new acts that are acceptable, after having made a reputation in any particular line of work. Your Counsel for the Defense is well known to all managers, but I predict your The Morning After will be as great a favorite from a different standpoint, being thorough comedy, clean and laughable yet thoroughly dramatic. Your success at the pier this week warrants me in offering you a return engagement at any time it is convenient to you. Yours truly,

W. L. DOCKSTADER, Mgr. Auditorium Pier, Atlantic City, N. J.

JUST RETURNED FROM A TOUR AROUND THE WORLD.

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THE ORIGINAL RAG PAINTERS.

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For balance of Summer season, HAMMERSTEIN'S PARADISE GARDENS.

Address JOHN LEFFLER, 6 W. 28th Street, or WM. MORRIS, 111 E. 14th Street, N. Y.

"HOME AGAIN!"

FRED NIBLO

"THE AMERICAN HUMORIST."

The only American Talking Act ever having played a return engagement at the Palace Theatre, London, England.

Cherry Blossom Grove, New York Theatre, this week.

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The Side Wheeler.

Twenty weeks last season at Park Theatre, Brooklyn, N. Y.

Re-engaged for 10 months more. "SINGING COON SONGS."

Vernon The Ventriloquist

has his art reduced to perfection; . . . by far the funniest of the Ventriloquists.—*Cleveland, O., Recorder.*

P. S.—Bert Coote, h-h-ind reg g-ard-f-f-from Geo, Giggy, Geo, Georga, Vernon's Stuttering Boy.

CHAS. J. STINE AND OLIVE EVANS

Featured with the new comedy success,

MAMA'S NEW HUSBAND.

Season 1901-1902.

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Address Hartford, Conn., for 2 weeks. The Great Lafayette Show next season.

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Have few open weeks in May, 1902.

Address me personally, this office.

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THE HEAD WAITERS (Ward and Vokes), PAT AND THE GENII (Tom Nawn and Co.), IN TRUST (Mr. and Mrs. Kelcey), UNDER FIRE (Wright Huntington), PARLOR A (Eugene O'Rourke), THE UNEXPECTED (Davis and Macauley), A DEAL OF CHANGE (Lillian Burkhart), ALL IN THE FAMILY (May Blaum and Fred Edwards).

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IN A NEW AND BEAUTIFUL SONG HIT

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Will consider offers for Farce-Comedy for next season.

They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California, in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco.

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Presenting A MATRIMONIAL SUBSTITUTE, by Chas. Horwitz, on the Moss and Thornton, and Moss and Stull Tours, England.

JAMES J. MORTON

SAILED FOR LONDON, WED., JULY 24, ON BOARD THE OCEANIC.

A large fellow, on a large boat, going to a large city to have a large time. That's all!



Photo by Edward [illegible].

AN OUTING OF THE WHITE RATS.

the season of 1902-'03 will launch the aforementioned new act, to be known as the Aristocratic Trio.

The Boston Comedy Four—Austin Conroy, Joseph Graham, T. J. Johnson, and Charles C. Dickey—are re-engaged with Burt and Nicolai's production, The Night Before Christmas.

[illegible] has signed with John D. Grieves for principal boy and prima donna roles at the Bijou Theatre, Washington, D. C.

J. Knox Gavin and Jessie Platt, having closed their successful Summer tour of the New England parks in The Gypsy Countess, are resting this week at [illegible], Mich. They will reopen on Sunday at Grand Rapids.

Charles [illegible], Minnie May Thompson, and [illegible] closed a two weeks' engagement at the [illegible] Pier, Atlantic City, on Aug. 10. Mr. [illegible], Miss Thompson, and her mother went to Buffalo 11 to visit the exposition, while Miss [illegible] came to New York and played an engagement at the Manhattan Music Hall, Bath Beach. The trio will be at Shea's Theatre, Toronto, 26-31.

The [illegible] Brothers have received new material from Harry L. Newton and Aaron S. Hoffman for The [illegible] Brothers in Washington.

[illegible] Doyle, of the [illegible] Brothers, had a battle with a shark on Saturday while bathing at Salisbury Beach, Mass. Doyle lost his bathing shirt and would have been drowned but for the help of a party of campers.

Richard Pitrot will arrive in New York this week from his Continental tour. He has secured many novelties for America.

John W. World and Mindell Kingston have closed a successful tour of the Burt park circuit.

Most of the lights were out at the Cherry Blossom Grove for about an hour on Aug. 13, and the house officials explained the trouble in all kinds of ways, ranging from coal famines to strikes and bursted water mains. The great public may never know what really happened.

The McDonald Brothers have signed for principal comedy parts and to do their specialty with Martell's Brigadiers this season.

Fred Felton's High-Class Vaudeville co. will open at Adrian, Mich., on Sept. 5, playing three-night stands in the larger cities of the Middle West at popular prices. In the co. are the Sisters McConnell, [illegible], James W. Thompson, [illegible] and [illegible], [illegible], Harold and Mae Vann, Hal Johnson, W. E. [illegible], [illegible], Harry Andrews, Frank [illegible], and George H. [illegible].

The Alabama Warblers, W. H. McKenzie, manager, have played successfully at Coney Island Park, Milwaukee. The co. of fifteen people began their regular season on Aug. 19 at Beloit.

Ed F. Reynard has finished two successful weeks at the Orpheum, San Francisco, and is now playing a four weeks' engagement at the Chutes, in that city, after which he will play the Orpheum, Los Angeles, and then return East. He is booked solid until the first of April over the Anderson, Moore, Keith, Castle, Kohl, and Orpheum circuits.

Francesca Redding will be connected the coming season with Sam Bernard's co., and will be supported by Arthur Larkin, Frank Holland, and Ralph [illegible].

J. W. [illegible] sends greetings from Bayreuth, where he is attending the Wagner festival.

[illegible] and West were featured at the Empire, Cardiff, Wales, 5-10.

Bryce and Holland have been playing the Southern parks, and are now at Spring Grove Park, Springfield, O.

O'Brien and Havel, after closing their season at the [illegible], will open in October at the head of a comedy co.

[illegible] Paxton, who was in the farewell bill at Koster and Bial's, scored successfully at the Cherry Blossom Grove Sunday.

Wayne and Maddox have signed for the season with the Bohemian Burlesquers.

Through a typographical error the address of the McNulty Sisters, published in an advertisement in a recent issue, became confused with that of Joseph Vion, their agent. The McNulty Sisters reside at 228 East Fourteenth Street, and Joseph Vion has offices at 48 West Thirtieth Street.

May Duryea and Irving Chesney are having a sketch written for vaudeville use by Edmund Day.

The Grand Opera House, Philadelphia, opened under Robert Grau's direction on Saturday afternoon to an audience as large as the theatre could hold, while in the evening the S. R. O. sign was displayed. The big bill presented made a strong hit.

Edward Elsner will play a two weeks' engagement in vaudeville with Marie Wainwright, opening in Chicago 26.

Edgar Atchison-Ely closed a highly successful engagement of three weeks at West End Park, New Orleans, on Aug. 10, and was re-engaged for Oxford Park, Anniston, Ala., for week of 12. Before leaving New Orleans he was entertained by the Southern Yacht Club, and many prominent residents of the Crescent City.

Fred Lucier and Bess Beaufort Morton, of Abbott and Morton, were married 5 at Newburyport, Mass.

James S. Hughes, of Hughes and Anger, was nearly drowned while diving in Cascade Lake, New Castle, Pa., 14. He was rescued just in time by Manager George Clement.

Joseph Charles Banks, manager of Sawtelle's circus, shot and killed Herbert Tuckaberry, an employe, at Saratoga, N. Y., 16. He was held for the October Grand Jury, charged with murder in the first degree.

Armagh O'Donahoe is highly successful in songs at Terrace Garden, this city.

Newell and Niblo will close their Spring and Summer season of vaudeville, after twenty-one consecutive weeks, at Springbrook Park, South Bend, Ind., this week. They will open their Winter season at the Chicago Opera House, coming East over the Moore circuit, reaching the Boston Music Hall on Oct. 14.

Press Eldridge has written some patriotic verses on Schley and Sampson, and a new song on the steel strike, which created a sensation when he sang it at New Castle, Pa., last week. He received a cablegram offering six weeks in London, but was obliged to decline, as he had signed for California.

FAIRS AND CARNIVALS.

A free street fair and carnival will be held at Port Jervis, N. Y., Sept. 2-6. Some sensational features have been secured.

The Hardin County Fair will be held at Kenton, O., Aug. 26-31.

The Royal Band of Italy has been engaged by Elk Lodge, No. 228, of Spokane, Wash., for the Elks' jubilee and street fair to be held there in September.

The Spokane, Wash., interstate fair will take place Sept. 10-20.

The Salina, Kan., annual Fall carnival will be held in Oak Dale Park Sept. 17-20. There will be a midway and several free shows. The Destruction of Pompeii in fireworks will be shown the four evenings. Col. E. C. Culp has the arrangements in charge.

The Elks street fair and carnival at Aurora, Ill., Aug. 5-10, did a good business. The main attractions were A Trip to the Moon, Miller and Fuller's Dog and Pony Show, Ferris Wheel, Ooco, the Maze, a German village, a wild animal show, the Orient, and moving pictures. Total receipts amounted to $15,000.

The Willimantic, Conn., fair, John H. Gray, superintendent, will be held on Sept. 4, 5.

A capital street fair was held at Vancouver, B. C., Aug. 5-10, the attractions being supplied by Messrs. Jabour and Company. The aerial performances of the Austin Sisters were especially pleasing. The weather was fine and the city thronged with visitors.

Johnson County Horticultural and Park Association will hold their annual exhibit at Franklin, Ind., Aug. 27-31. W. S. Young is secretary.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House: For 18-24: Dorothy Morton, George Leslie and co., Joe Flynn, the Knight Brothers, Maxmillian and Shields, the Three Constantine Sisters, the Lamonts, Hermann, the Three Navarros, Elsie Janis, Kneell and Wordette, Worden and Shepard, Gibson and Melbourne, the Griffin Sisters, and the kinodrome.——Masonic Temple: Bill 18-24: Jessie Bartlett Davis, Clayton White and Marie Stuart, Baby Lund, Ray L. Royce, Lew Sully, Tom Mowatt and Son, and the Four Gaffneys.——Trocadero: May Howard's co. 18-24 in two burlesques, Fi Fi Flande, or Something Doing, and the Three Lost Brothers. Olio: John Leonard, Bryan and Dyment, Sheridan and Flanagan, Frankie Emmett, Valdor and De Eve, May Bell, Amy Nelson, and the Barrett Brothers.——Orpheum: Hurly Burly continues 18-24 with Lavelle, Anna Keswick, the Three Hackett Brothers, and George Bandy in the olio.——Sans Souci: For 18-24: The Deltorellis, Rider's monkeys, Lizzie McKeever, Manning and Du Crow, Swanton, the Flying Baldwins, and Johnson.——Chutes: Bill 18-24: The Leistorings, Fox and Summers, Downey and Willard, and Edith O'Reilly. PETER F. REYNOLDS.

BOSTON, MASS.—A strong house bill affords an excellent opening attraction for the new season at the Howard Athenaeum 19-24. The specialties are: Press Eldridge, Nat Haines and Will Vidocq, Joe Welch, James Richmond Glenroy, [illegible] Wills and Mattie Collins, the D'Elmar Trio, Monroe and Wesley, John Weber, Barry and Halvers, the Partello Brothers, and l'Heureux. In addition, Violet Mascotte's Burlesquers, headed by Thomas and Watson, Charles Burnham, Annie Carter, [illegible], Ruth Ardelle, and Teddy [illegible], present Who Owns the Baby.——The other vaudeville house to open 19-24 is the Lyceum, with the Victorian Burlesquers. The olio includes [illegible], Reed and Gilbert, Le Roy and [illegible], [illegible] and Stuart, and the Harpers.——For the sixth week of the Castle Square Opera co. at Music Hall, the organization consists of J. K. Murray, James Gilbert, and Edith Rotali, and the operetta is Offenbach's Party Widow. The specialty bill is headed by Billy S. Clifford, who now plays solitaire, and includes the Nibwant Family, the De Forests, Techow's cats, Amiel, the Delmore Sisters, Stella Lee, whose repeated re-engagements show her popularity at this house; Vera King, Berger and Vermette, Russell and Tillyne, Mae Murray, Frank W. Bellis, Hazel Raymond, Ida Lawrence, Jacobs and McCue, L'Aiglon, and the vitagraph.——19-24 is the last week of the living pictures, which have been at Keith's for ten weeks, and have made an even greater success than when first seen here. In the specialty features are Gillett's dogs, Foy and Clark, Crawford and Stanley, [illegible] and Vesey, Merle, Rice and Cady, Bobbins and Trelawney, the De Muths, Fred Hind, Barnes and Stewart, and the biograph, with Thomas E. Clifford as soloist with the symphony orchestra.——To give a strong specialty exhibition at Austin and Stone's, the programme shows 19-24: Gardner, West and Sunshine, the Colline Troupe, Miles and Carroll, Eddie Girard, the Sisters Carle, Fox and Ward, Whimsical Dunn, Parker and Estardo, Harris Sisters, the Three Poeles, Tim Traynor, Russell Sisters, and Kate Harlan.——The St. Onge Brothers will attract large patronage to Norumbega Park 19-24, since they are prime favorites. They head the New York Novelty co., which includes Marvelle, Fitzgibbon, McCoy and Fitzgibbon, John H. W. Byrne, Mlle. [illegible], and Ross and Anderson.——Lady Africa, which has been at seashore resorts for a fortnight, plays a town engagement at the Palace 19-24, with an olio made up of Stanley, Stevens and Stevens, Vera Hart, Franklyn and Hoane, and Mark and Kittie Hart. The ceole contingent includes Al. and Mamie Anderson, the Golden Gate Quartette, Cooper and Bailey, and Smith and Bowman.——At Medford Boulevard Theatre 19-24 are the Elinore Sisters, Frederick V. Bowers, the Tralonas, the Everett Trio, the Raymond Trio, and Weston and Beasley.——Josephine Sabel became famous in the newspapers 12-17 by introducing to her husband a French nobleman who had followed her across the Atlantic.——The Beaux and Belles Octette had to clip off three performances from their engagement at Music Hall so as to get to St. Louis in season to fill its dates there.——Helen Guest, the comedienne, whose home is in Boston, is going into vaudeville, and will appear in a sketch which she has written herself. JAY BENTON.

PHILADELPHIA, PA.—The Grand Opera House had a brilliant opening 17, the same co. remaining 19-24. Bill: Isabelle Urquhart and co., Jennie Yeamans, Tom Lewis and Sam Ryan, John Kernell, Crawford and Stanley, Fred V. Bowers, Yorke and Adams, Deveaux and Deveaux, Katherine Harris, Gorts and Nelson, John Harty, and Hampton's dogs. Bookings 26-31 will present Lydia Yeamans Titus, Milton and Dolly Nobles, Gus Williams, Haines and Vidocq, and Mrs. Shaw and daughters.——Keith's 19-24 presents Lillian Burkhart in Kitty Clive, Midgley and Carlisle, W. C. Fields, the Dillon Brothers, the Fraser Troupe, Callahan and Mack, Joe and Nelly Doner, Fyne and Dandy, Al. Lawrence, Morrell and Evans, Meakin and Rapier, Ed. Estus, Tom Moor, and the biograph. Business continues up to the usual high standard.——The Lyceum Theatre, under management of John Jermon, opens 24 with Rohle and Mack's new co., The World Beaters.——The Trocadero (Lloyd Lowman, manager): Opens 31.——The Kensington falls in line Sept. 2, with The City Club.——The Star this season will be devoted to drama instead of burlesque. The Carrie Radcliffe Stock co. opens the house 31. S. FERNBERGER.

DETROIT, MICH.—Both of the vaudeville houses offered such good bills 12-17 that it was a pretty hard thing to tell which was the better. At the Wonderland standing room only prevailed at every performance. Commencing the list were Martinetti and Sutherland in an exceedingly good specialty, which contained both comic singing and acrobatic feats, introducing a burlesque on boxing which is a fun producer in every sense of the word. Maud Beall Price's contribution consisted of imitating a couple of singers in their career from grand opera to the Bowery. Her impersonations were good. The Harmony Four, with a setting which they call At the Way Station, had a merry affair, composed of all kinds of music, instrumental and vocal. The music is above the average and the antics of the four are no small feature of their offering. One performer among the list interests particularly—namely, Clara Morton, whose real name is Clara Louise Kennedy. She was a graduate of Holy Trinity School, this city. She made a decided impression with her singing and dancing, and in addition to her qualifications in this direction is possessed of personal charms which are very attractive. On the opening night many of her girl friends were in the audience to show their appreciation of her efforts with enough floral offerings to completely hide her. Her father and mother were in the same performance, exhibiting some lively dancing, and they have an amusing sketch. Kelly and Violette were heard in a duet in which they showed some stunning clothes. A little operetta, Master and Pupil, was put on by T. W. Eckert and Emma Berg. Keno, Welch and Melrose showed what they can do in the acrobatic line, and presented some novel things.——Ezra Kendall, the chief attraction at the Avenue Theatre 12-17, was truly a marvel in his line. He appeared on the stage Monday afternoon, while the orchestra were playing "Auld Lang Syne," and his make-up and talk in his own particular style reduced the people, during the whole half hour he was on the stage, to convulsions of laughter; in fact, they did nothing else but laugh either at or with him. He must have more than felt how completely he had pleased his audience by the reluctant manner in which they permitted him to depart and the hearty applause which followed him. He is certainly the most talented, cleverest and most highly enjoyable vaudeville performer yet seen. His sayings are all new and were presented in the most novel of ways. The doings of Hayes and Healy, comedians and acrobats, were entertaining, more especially the antics of Martin Healy, who is so shy in height and so large in girth that everything he does presents a ludicrous appearance. Mamie Kelley, possessing a contralto voice which is unusual in its range and power, gave a few songs in charming manner and made herself very popular. Some juggling, mixed with dialogue of a funny nature, was offered by Radford and Winchester, and a skit presented by Warren and Blanchard was good. Dick and Alice McAvoy appeared in Casey's Corner. It was different from their previous attempts, but was highly enjoyable. Lizzie Evans and Harry Mills offered The Country Dance, a sketch which, however, is not a brilliant success. The characters are clever, but the story too long drawn out. Miss Evans is quite a favorite in Detroit and was remembered the first night with a very handsome bouquet. Some selections were given on the mandolin by Samuel Siegel, who was heard in concert here last Winter. The Three Rio Brothers had an act on the rings, startling and calling for great exhibition of muscular strength. A. FRANCIS.

ST. LOUIS, MO.—The Suburban had one of the best bills of the season 11-17. Mayme Gehrue made an enormous hit. Elsie Janis is certainly one of the cleverest child artists that ever appeared here, and she scored throughout the week. Other good things were the Nelson Comiques, Tenley and Simonds, and Powell. For 18-24: Kittamura's Japs, the Bison City Quartette, Hal Davis and co., O'Brien and Havel, Sharp and Flatt, and Arras and Alice.——At Forest Park Highlands 11-17 Eugene Cowles was about the best card Colonel Hopkins has offered this season, and he was enthusiastically received at every performance. The Pony Ballet also scored. For 18-24: The Beaux and Belles Octette, Mr. and Mrs. Stuart Darrow, the Three Merrills, the Nelson Comiques, and the Pony Ballet.——Managers Middleton and Tate, of the Columbia, open their pretty house for the season 19-24 with the following bill: The Prosper Troupe, Jane Courthope and co., Milt. G. Barlow, Burton and Brookes, La Belle Carmen, Lottie Walters and co., Archie Guerin, Jack and Paul, Baby Gladys, Gay and Hall. The gyroscope, a new moving picture machine, will be a permanent feature.——Manager Donovan, of Manion's has the following bill 18-24: The Sisters Cramer, Madame Codella, Agnes Robertson, Frye and Allen, Louie Dacre, the Gratty Trio, and Donovan's one-act comedy, Clams. J. A. NORTON.

MONTREAL, CAN.—Proctor's: The Widow Bedott and In a Dressing Room formed the bill 12-14. The latter is an interesting little curtain-raiser, which was acceptably played by Augustus Balfour, Claude H. Cooper and Ada Levick. The Widow Bedott is practically a one-part piece in which the Widow is fed by everybody else. As the Widow, Joseph Palmer scored a distinct hit. It was hard work from start to finish, but he never flagged. Bessie Barriscale was thoroughly charming as the Widow's daughter Melissa, and George J. Martin was acceptable as Tom Wisnet. Maudie Lee did a graceful dancing turn. Frank West was mediocre in a black face monologue, and the usual good views were shown by the kalatechnoscope. Moths 15-17. W. A. TREMAYNE.

HONOLULU, HAWAII.—Items: A. H. Pollard, of the Liliputian Opera co., who was a passenger on the "Mariposa" from the Colonies, 16, announced that the little folk were making a pronounced hit at Melbourne, and would undoubtedly play a brief engagement in this city.—Josephine Gassman, of Lee's Entertainers, was accorded a delightful impromptu reception previous to her departure in the "Ventura" for the Colonies with the co. The occasion was special in its being the popular soubrette's twenty-third birthday.—Joe C. Cohen, lessee and manager of the Orpheum Theatre, left on the "Mariposa" 16 for San Francisco to make bookings for the Fall season. He may visit New York before his return. C. L. CLEMENT.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The regular vaudeville season will open 2 and the management is arranging a strong bill. It will consist almost exclusively of headline features, chief among which will be the Keith art studies.——The bill at the Forest Casino, Rocky Point, 11-17 attracted the usual large houses and the various performers were warmly received. On the programme were the La Porte Sisters, Andrew and Feld, Mae Wallace and Kittie Harrison, Doyle and Granger, Starkey and Martell, the Tennis Duo, De Vere and Schultz, Katherine Klare, John Murtha and Lillie Leroy, Jessie Millar, Millie Scott, and May Massey. HOWARD C. RIPLEY.

TOLEDO, O.—Casino (Frank Burt, manager): Business 11-17 was very good. The bill included Gardner and Maddern, Dick and Alice [illegible], Pierce and Egbert, Hart and Dillon, J. C. Person, and Mabel [illegible]. Bill 18-24: Cole's dogs, Le Moyne Brothers, [illegible], Burke and [illegible], the De Arville Sisters, and Ezra Kendall.——Hanner's Farm Theatre (Otto Kliven, manager): Leslie Willis and co., Madame Emmy, Tommy Hayes, the Semon Children, Rider's monkeys, and Monroe and Sinclair; business good. C. M. EDSON.

BUFFALO, N. Y.—Shea's Garden Theatre: The ever popular Fiddle-Dee-Dee still draws crowds, with Charmion in her second week, and the clever Fanchionetti Sisters in their sensational dances as a special feature. Joe Howard has gone back to his part of Hofman Barr.—Court Street Theatre: The Devil's Daughter is now in its twelfth week and doing big business with The Girl in Blue as an extra attraction. FRANK B. WILCOX.

WASHINGTON, D. C.—D. C., Kernan's Lyceum started operations 12 with the Topsy Turvy Burlesquers. The week showed a hungry desire for indoor entertainment. Clark Brothers' Royal Burlesquers 19-24.——At River View, Ritta Dannelle is filling a lengthy engagement in balloon ascensions and parachute drops. JOHN T. WARDE.

ALBANY, N. Y.—Lagoon Island: Manager Weber has engaged the St. Belmos for the hotel lawn. Miss Spencer's orchestra gives afternoon and evening concerts, with vocal selections by the Flying Squadron Quartette.——Electric Park: Gorman's Olympias included Lawson and Harmon, Murphy and Andrews, and Provo 12-17. CHARLES N. PHELPS.

REVERE, MASS.—Point of Pines (William H. O'Neil, manager): The musical festival drew large houses 11-17, and J. H. Gilmour and co. in On an Island, Dolan and Lenharr, Waterbury Brothers and Tenney, Myrtle Tressider, Hogan and Ryder, the bioscope, and the Lynn Cadet Band gave satisfaction. For 18-25: J. H. Gilmour, Dolan and Lenharr, Waterbury Brothers and Tenney, Jessie Millar, O'Rourke and Burnette, Nellie V. Parker, the Lynn Cadet Band, and the diving horses.——Crescent Gardens (William H. O'Neil, manager): Al. and Mamie Anderson's Lady Africa made good 11-17 to capacity houses. Al. and Mamie Anderson, Smith and Bowman, the Golden Gate Quartette, Winifred and Davis, and Cooper and Bailey deserved special mention. For 19-25: The Colonial Vaudeville Co., including Fanny Le Clair, Adolph Adams, Pauline Sears, the Tennis Trio, Morgan and Phillips, and Jessie Millar.——Items: William Nichols, stage-manager at the Pines for the last four years, leaves 25 to join the Jere McAuliffe Stock co.—The carnival at Revere Beach will be held 26-7 with special outdoor attractions. The committee in charge are William H. O'Neil, John Slattery, George A. Copeland, Edward E. Orr, Joseph Solari, G. E. Palmer, William H. Bryant, Alec McLean, John Brackett, and L. D. Butterfield.—The Law and Order League forces of the town are endeavoring to have the theatres and other places of amusement closed on Sunday.

SARATOGA SPRINGS, N. Y.—Kadeross Park (Herman Smith, manager): The Herald Square Opera co. closed their engagement here 9 with Said Pasha, which was excellently presented to an enthusiastic audience. The rustic open air theatre was opened with the New York Vaudeville Stars 12, the people being the Three Lelliots, Reed's dogs, Julian Rose, Etta Victoria, William Cogan, Rose Bacon, and Isaac H. Greenewald. The bill was one of the best seen here this season, and the audiences were large and delighted.——Gem Theatre (David W. Barnum, manager): Week 12-17: Walter A. Bohme, James Tees, Mollie Lazelle, Lottie Bohme, Alice Bastedo, Alice Clayton, and William Cohn provided the bill, which entertained large and well pleased audiences.——Palm Garden (Daniel A. Hearn, manager): Bill 12-17: Robert J. Knauf, Charles Case Smith, William Delano, Thomas McGraw, William Walsh, Jeanette Palmer, and John Dennere; large audiences.

YOUNGSTOWN, O.—Park Theatre (John R. Hill, manager): House opens in September at close of Park Casino season. New scenery is being placed in order, and the theatre will be second to no other vaudeville house in the West.——Idora Park Casino (Edward Stanley, manager): Week 12-17: A fine bill was presented in Linton and McIntyre, Bowley and Young, Sidney Grant, Milt and Maud Wood, and Smith and Cue. Grant made a big hit and the dancing of Milt Wood was remarkable. Linton and McIntyre's efforts proved satisfactory. Manager Stanley announces for 19-21 the Gypsy Hungarian band and orchestra as a free outdoor attraction. Blondin, high wire expert, canceled 12-17.

PORTLAND, ME.—Riverton Park.—Rustic Theatre (Daniel E. Smith, manager): The Boston Comedy co. 12-17 proved a good drawing card. The roster included the Martines, Merritt and Rosella, Carlin and Brown, and the Elmore Sisters.——Underwood Springs.—Rustic Theatre (E. A. Newman, manager): A first-class bill, including Eva Bartlett, Macy Fitzgibbons, McCoy and Fitzgibbons, the Marshall Sisters, Reed and Shaw, and Forest and Danforth, 12-17 drew big crowds.——Portland Theatre (James E. Moore, manager): Season opens Sept. 2 with vaudeville, changing the bill weekly.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): Montrell, Dooley and Kent, A. C. Lawrence, Simonette and Herrman, and the Ryders 5-10; large business. Bill 12-17: Mrs. Louis Whiting Gay, the Keatons, Montrell, Lotta Gladstone, and Mitchell and Cain.——Items: L. M. Elrock, manager of the Empire, Cleveland, was the guest of Manager Delmar 5.—E. J. Goodwin, manager of Samuel's Opera House, is in New York for a brief stay.—Mr. and Mrs. Frank Benson left 13 for Tully, N. Y., to attend funeral of the late Arthur Sidman.

NEW ORLEANS, LA.—West End (H. A. Ottmann, manager): On account of the Elks having possession of this resort 12-18, this has been the banner week of the season, and 15,000 people are nightly in attendance. The features are Rosenbecker's Concert Band, Frank Cushman, Zavo and Mlle. Hilda, the vitagraph, and quite an original bill offered by the Elks.——Milneburg: The stock co. at this resort presented A Tramp's Luck 12-16 in a fair sort of a way. A good concert band is in attendance.

MANISTEE, MICH.—Orchard Beach Casino (Kusell Brothers, managers): The Baby Lund Vaudeville co. opened a two weeks' engagement 4, playing two performances each day to S. R. O. Baby Lund was presented with a beautiful diamond ring by the members of Company B, Third Regiment, of Bay City, as a token of remembrance for the manner in which she entertained the boys in blue during their annual encampment held here.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): S. R. O. 12-17; good bill. The following people scored hits: Gertrude Mansfield and Caryl Wilbur, Clayton and Deshon, Scott and Judge, Fox and Foxie, Raymond and Caverly, and Theodore Martin.——Item: The New Lyceum Garden opened 12, and during the half-hour intermission the large audience was entertained by Mabel Cassidy and co., often in songs and dances.

KALAMAZOO, MICH.—Lake View Casino (Sam Mittenthal, manager): Vaudeville is giving satisfaction and drawing crowds daily. Ferguson and Mack were especially good. The season closes 25.

LONDON, ONT.—Spring Bank Park (C. E. Carr, manager): For 12-17: The Roberts Family (return date) presented the same two sketches as before, and retained their popularity. Others were [illegible] and [illegible] in illustrated songs, La [illegible], comedy

slack wire act, and Harvey, equilibrist; good attendance.——Rose: The New Opera House is rapidly nearing completion and will be opened early in September.

ELMIRA, N. Y.—Reick's Glen Park (Henry F. Dirks, manager): It was Japanese week 12-17 at this charming place and the park and theatre were lavishly decorated with arches, lanterns, fans, flags and lights. The bill included the Tanakas, James Casey and Maggie La Clair, Signor Macco and his dog "Chidego," the Dubrimonts, and Fred Stuber, an excellent banjo player; business large.

SOUTH BEND, IND.—Springbrook Park (Harry G. Sommers, manager): Week 6-10 large crowds were the rule, the bill including Rose and Ferguson, Marshall and Lorraine, Hogue and Herbert, Tommy Hayes, and Herrmann. Week 12-17 opened to crowded houses with Ferguson and Mack, the Jacksons, Giles W. Harrington, Sassarlo and Miles, Barth and Fleming, and Clara Jackson.

SPRINGFIELD, O.—Spring Grove Park (Bert and Marshall, managers): The Esher Sisters, and Harcourt and May headed a good bill 4-10. Bessie Gilbert, the Howard Sisters, Warren and Howard, the Eldons, and Ed. Heiver 11-17. The business has been good with S. R. O. every Sunday.——Item: Bert Marshall is also manager of Fairview Park Theatre, Dayton, O.

KINGSTON, N. Y.—Park Pavilion Theatre (Jacklin and Ingram, managers): Week 12-17: Fiske and McDonough in Brocky's Temptation, Clara Adams, Jacklin and Ingram, the vitagraph, and the stereopticon; full houses. For 19-24: Fiske and McDonough, Rochefort and May, Jacklin and Ingram, the vitagraph, and the stereopticon.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): For 4-11: The Cragg Family were enthusiastically received. Others were Katherine Germaine, Will Murphy and Blanche Nicholls, the Three Brooklyns, Mario Enrico Scognamillo, the Brothers Damm, Charles Leonard Fletcher, and the biograph; good business.

COLUMBUS, O.—Olentangy Park: Fannie Trumbull, Roger and Corinne Imhof, Charles Kenna, Julia Kingsley and Nelson Lewis, Edwin Keough and Dorothy Ballard, Anna Kenwick, and the Three Millettes to good business 11-17.——Collins' Garden: Earle C. Way and Madge Maitland, Gallando, and the Tossing Austins to large crowds 11-17.

SOUTH HAVEN, MICH.—Riverside Park (Harry G. Leaville, manager): Business has been good all season, and next season a new theatre will be erected. Comic opera will be the attraction. Bill 12-17: Hazel and Anita, the Two Little Macks, Gracie Kohler, the Mills Sisters, Jennie Mack, and Riddle Flowers.

BAY CITY, MICH.—Wenona Beach Park Casino: Week 12-17: Harry Boyd, Mlle. Irene in fire dances, Mabel Moray, the Bicknells, Lavender and Tomson, the Ramalo Brothers; crowded houses. For 18-24: Fulton, Shiloh, Teresa, Cliff Dean and co., McCloud and Melville, Forrester and Floyd, and Fred Pelot.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor and manager): Week 12-17: Ione Sanchez, Adrian, Mart Williams, Charles Gilroy, J. W. Kelcey, H. S. Le Compte, Evans and Wilson, Sawyer and Young, Mamie Myers, Mamie Castle, Babe Ehle, and stock.

RICHMOND, VA.—Casino (Jake Wells, manager): In spite of rainy weather, which was the order 12-17, an excellent bill has been attracting large crowds. The list: Mr. and Mrs. Dan Hiatt, Sorbach, the Saville Sisters, Nponi, Ethardo, Wolf and Milton, and the vitagraph.

WEBSTER, MASS.—Music Hall (A. G. Pattison, manager): Dark.——Beacon Park Theatre at the lake opened 12-17 with Boom's Comedians. Fredo and Forrest, Mortimer and Darrell, Jessie Millar, Nibio and Riley, and Parsum and Seymour were in the bill.

ST. JOSEPH, MO.—Lake Contrary.—Lake Casino (E. P. Churchill, manager): Week 11-17: Sharp and Flatt headed a strong bill, including the McConnell Sisters, James W. Thompson, Green and Werner, George Moore, Williams and O'Neil, and Ethel Lisette; good business.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): The Le Page Sisters, Spoor's kinodrome, Ward and Baby Lester, and Gilmore and Bonbell 12-17; fair stand audiences. For 19-24: Lowell and Otis, the kinodrome, Jennings and Rentfrow, H. J. Aldrich, and Fred Renno.

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): A splendid programme was offered 11-17, the most attractive feature being Sager Midgley and Gertie Carlisle in After School, Manning and Decrow, Coln's dogs, and the La Moines were also good features; business excellent.

VICKSBURG, MISS.—Athletic Park (A. Jacobs, manager): The audiences have been paying ones, consequently the management is much encouraged and the quality of the performances is improving from week to week. Programme 4-10: Casey and Jaffee, the Cullenbines, and Clark and Bates.

LANCASTER, PA.—Woolworth Building Roof-Garden (John B. Peoples, manager): The Transatlantic Vaudeville Stars, including Virginia Levick, Barry and Halvers, Ed. Fox, the Versons, Mlle. Carrie, Lester and Jermon, Nellie Burt, Barr and Evans, and Rossetta and Bellair, to large business 12-17.

HARTFORD, CONN.—At Capital Park Bert Howard and Leona Bland made a hit in their new sketch, A Strange Boy 12-17. Howard's trick piano playing surpassed anything of the kind heard here this season. Others in the bill were Carney and Van, Hampton's dogs, and Perry and Randall.

NORFOLK, VA.—Ocean View Casino (Jake Wells, manager): For 12-17: Bailey and Madison, Ford and Dot West, Drawee, Loney Haskell, and Louise Brehany. Miss Brehany's solos were the finest that have been heard at the Casino.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): Carmencella, the fire dancer, was featured 12-17 and attracted large crowds. Others on the bill were: Cunningham and Smith, Wahlund and Telka, Louis Pialkowski, and John H. W. Byrnes.

LYNCHBURG, VA.—Rivermont Casino (Jake Wells, manager): For 12-17: Cadieux, the Van Brothers, Dixon, Bowers and Dixon, and Jimmie Duffy and Miss Sawtelle; fair audiences; very rainy weather; performances good.

MARION, O.—New Park Theatre (Charles E. Perry, manager): Week 12-17: The De Arville Sisters, Professor Koppen, and the Fillmores pleased good crowds. Week 19-24: The Sawtelle Sisters and De Rays and Granville.

SYRACUSE, N. Y.—Lakeside Theatre (A. A. Van Auken, manager): William C. Davies, Williams and Howard, Madame Flower, the Roosevelt Trio, and W. J. Daly amused large crowds 12-17. Carrie Nation was an extra attraction 13.

PETERSBURG, VA.—Ferndale Park Casino (Wells and Clements, managers): A good bill 5-10 showed Dixon, Bowers and Dixon, Mons. Cadieux, Neva Aymar, the Ford Brothers, and the vitagraph; fair business.

PERU, IND.—Boyd Park (Wabash Valley Traction co., proprietors; J. A. Erwin, manager): Week 12-17: Amman and White, Murphy and Nolan, Gorman and West, and the Keilys; big business.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Frank Jones and Lillian Walton, the Boomer co., the Hecklowns, Beatrice Golden, and Will J. Cook to good business 11-17.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): For 11-17: The Willards, Hanna and Daughter, Lowell and Otis, De Hollis and Valora, and the kinodrome; business big.

AUGUSTA, GA.—Monte Sano Park Pavilion: Business continues large. Bill 12-17 included Doody and Wright, Barton and Mathews, Dolly Theobald and Howard Powers.

NEWARK, O.—James R. Rome and Marguerite Ferguson were the headliners at Idlewilde Park 12-17. Others were Frencelli and Lewis, the Three Hills, Joe Bonnell, the Aherns, and Louelle; business big.

DUBUQUE, IA.—Twin Springs Park: Madame Dockstader, balloonist, and vaudeville 11-17. Pawnee Bill's Wild West 19.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates used in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aldrich, H. J.—Lake Park Casino, Mansfield, O., 19-24.
Amiel—M. H., Boston, 12-14.
Ammons and White—Put-in Bay, O., 19-24.
Anderson Sisters—Cherry Blossom Grove, N. Y., 12-24.
Arras and Alice—Suburban, St. Louis, 18-24.
Ashton, Margaret—Wonderland, Detroit, 18-24.
ATCHISON-ELY, EDGAR—Duquesne, Pittsburg, Sept. 2-7.
Baby Land—Masonic Temple, Chicago, 18-24.
Barry and Halvers—Howard, Boston, 19-24.
Beaux and Belles Octette—Hopkins', St. Louis, 18-31.
Berger and Vermette—M. H., Boston, 19-24.
Berol and Berol—Paradise Gardens, 12-24.
Bison City Quartette—Suburban, St. Louis, 18-24.
Blake, Harry and Flora—Moss and Thornton tour, Eng., July 22—indefinite.
Blondelia, The—Pastor's, N. Y., 19-24.
Bonnellia, The Two—Lagoon, Cincinnati, 12-17.
Bowers, Frederick V.—Grand, Phila., 19-24.
Brauneck Sisters—Pastor's, N. Y., 19-24.
Bruns and Nina—Buckroe Casino, Hampton, Va., 19-24.
Bryce and Ballard—Spring Grove Park, Springfield, O., 19-24.
Burke and McEvoy—Casino, Toledo, 18-24.
Burton and Brookes—Columbia, St. Louis, 19-24.
Carney and Baker—Portsmouth, Atlantic City, 19-24.
Carwell and Arnold—Folies de Marigny, Paris, 12-Sept. 7.
Charlton—Shea's, Buffalo, 5-24.
Clark and Bates—Ferris Wheel Park, Chicago, 18-24.
Cliff, Dean and Co.—Wenona Park Casino, Bay City, 18-24.
Clifford, Billy—M. H., Boston, 18-24.
Coln's Dogs—Casino, Toledo, O., 18-24.
Coleman's Cat and Dog Circus—Paradise Gardens, N. Y., 18-24.
Constantine Sisters, Three—Chicago O. H., 18-24.
Crawford and Stanley—Grand, Phila., 18-24.
Cressy and Dayne—Shea's, Buffalo, Sept. 9-14, Shea's, Toronto, 16-21.
Curran and Milton—Chicago, 5-24.
Darrow, Mr. and Mrs. Stuart—Forest Park Highlands, St. Louis, 18-24.
Davis, Hal, and Co.—Suburban, St. Louis, 18-24, Chicago O. H., 25-31.
Davis, Jessie Bartlett—Masonic Temple, Chicago, 11-24.
De Arville Sisters—Casino, Toledo, 18-24.
De Forrests—M. H., Boston, 18-24.
D'Elmer Trio—Howard, Boston, 19-24.
Deltorellis, Three—Sans Souci Park, Chicago, 18-24.
De Rol, Leonardo—Point of Pines, Revere, Mass., 26-31.
De Rays and Granville—New Park Theatre, Marion, O., 19-24.
De Witt and Burns—Buffalo Exposition, 12-24, Toronto Fair, 26-Sept. 7.
Diana—Eden Theatre, Milan, Italy, Sept. 1-30.
Downey and Willard—The Chutes, Chicago, 18-24.
Eldridge, Press—Howard, Boston, 19-24.
ELINORE SISTERS—Lincoln Park, Worcester, Mass., 12-17, Riverton Park, Portland, 19-24.
Emmy, Mlle.—Wonderland, Detroit, 18-24.
Falk, Eleanor—Paradise Gardens, N. Y., July 22-24.
FAVOR AND SINCLAIR—Pastor's, N. Y., 19-24.
Felix and Barry—New York, N. Y., 19-24.
Ferrell Brothers—Avenue, Detroit, 18-24.
FISHER, MR. AND MRS. PERKINS—Ramona, Grand Rapids, 18-24, Masonic Roof, Chicago, Sept. 1-7.
Fiske and McDonough—Pavilion, Kingston, N. Y., 19-24.
Flynn, Joe—Chicago O. H., 18-24.
Forrester and Floyd—Wenona Beach Casino, Bay City, 18-24.
Fox and Summers—The Chutes, Chicago, 18-24.
Fox, Madge—Cherry Blossom Grove, N. Y., July 22-24.
Fulton—Wenona Park Casino, Bay City, Mich., 18-24.
Galinis, Four—Masonic Temple, Chicago, 18-24.
Gardner and Maddern—Chester Park, Cincinnati, 18-24.
Gavin and Platt—Ramona Pavilion, Grand Rapids, 25-31, Riverside Park, Saginaw, Sept. 1-7.
Gibson and Melbourne—Chicago O. H., 18-24.
Gleeroy, James Richmond—Howard, Boston, 19-24, Roof-Garden, Lancaster, 26-31.
Gorman and West—Greenfield, Ind., 19-24.
Gould, William—Cherry Blossom Grove, N. Y., July 22-24.
Grand, Sydney—Auditorium Pier, Atlantic City, 19-24, M. H., Brighton Beach, N. Y., 26-31.
Griffin Sisters—Chicago O. H., 18-24.
Guy and Gantram—New York, N. Y., 19-24.
Haight and Dean—Pastor's, N. Y., 19-24.
Haines and Vidocq—Howard, Boston, 19-24.
Hampton's, J. W., Dogs—Grand, Phila., 12-24.
Harrington, Giles W.—Cascade Park, New Castle, Pa., 19-24, Collins Garden, Columbus, 26-31.
Hayes and Suits—Cherry Blossom Grove, N. Y., 18-24.
Haynes, Gertrude—Fourteenth Street Theatre, 19—indefinite.
Hendrix and Prescott—Electric Park, Baltimore, 18-24.
Herrmann—Chicago O. H., 18-24.
HERRMANN, ADELAIDE—Wintergarten, Berlin, Germany, 17—indefinite.
Hickey and Nelson—Cherry Blossom Grove, N. Y., July 22-24.
Hollis, Frank W.—M. H., Boston, 18-24.
Howard—Avenue, Detroit, 18-24.
Humes and Lewis—Pastor's, N. Y., 19-24.
Huth, Maud—Avenue, Detroit, 18-24.
Jacklin and Ingram—Pavilion, Kingston, N. Y., 19-24.
Jacobs and McGue—M. H., Boston, 18-24.
Jennings and Rentfrow—Lake Park Casino, Mansfield, O., 19-24.
Johnson—Sans Souci Park, Chicago, 18-24.
Johnson and Dean—Paradise Gardens, N. Y., July 22-24.
Kelcy, Mr. and Mrs. Alfred—Orpheum, Los Angeles, 19-24.
Kendall, Ezra—Casino, Toledo, 18-24.
Kernell, John G.—Grand, Phila., 12-24.
King, Vera—M. H., Boston, 18-24.
Kingsley, Julia—M. H., Brighton Beach, 26-31, Poli's, New Haven, Conn., Sept. 2-7.
Kitamura Japs—Suburban, St. Louis, 18-24.
Knight Brothers—Chicago O. H., 18-24.
Kohler and Mann—Pastor's, N. Y., 19-24.
Kussell and Wordette—Chicago O. H., 18-24.
L'Aiglon—M. H., Boston, 18-24.
Lamoines, The—Chicago O. H., 18-24.
La Moyne Brothers—Casino, Toledo, 18-24.
Latell, Ed—Electric Park, Baltimore, 18-24.
Lattimore and Leigh—Casino, Richmond, 19-24.
Lawrence, Ida—M. H., Boston, 18-24.
Le Clair, John—New York, N. Y., 19-24.
Lee, Stella—M. H., Boston, 18-24.
Lefebre Saxophone Quartette—San Francisco, Cal., 18-31.
Leiginines, The—The Chutes, Chicago, 18-21.
Les Belles Cascadeuses—Cherry Blossom Grove, N. Y., July 22-24.
Leslie, George, and Co.—Chicago O. H., 18-24.
Lewis, Andy, and Co.—Avenue, Detroit, 18-24.
Lewis and Ryan—Grand, Phila., 19-24.
Lingard, Georgie—Oxford Lake, Anniston, Ala., 15-Sept. 14.

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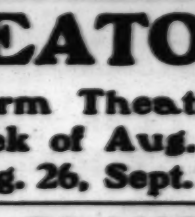
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LINTON AND M'INTYRE—Idora Park, Youngstown, 12-24.
Litchfield, Mr. and Mrs. Neil—Westmore Park, Dedham, Mass., 19-24.
Lotty, Mlle.—Cherry Blossom Grove, N. Y., July 22-24.
Lowell and Olp—Lake Park Casino, Mansfield, O., 19-24.
Luken Brothers, Four—Cherry Blossom Grove, N. Y., July 22-24.
Lyons—Pastor's, N. Y., 19-24.
McCloud and Melville—Wenona Beach Casino, Bay City, 18-24.
Mack, Tom—Wonderland, Detroit, 18-24.
MANSFIELD AND WILBUR—Poricks Glen Park, Elmira, N. Y., 26-31.
Mann, Dan and Dolly—Avenue, Detroit, 19-24, Olympic, Chicago, 26-31.
Manning and Du Crow—Sans Souci Park, Chicago, 18-24.
Marsh and Sartella—Woolworth's Roof, Lancaster, Pa., 19-24, Park, Galion, O., 26-31.
Marshall, The Mystic—Boyd's Park, Peru, Ind., 19-24, Springbrook Park, South Bend, 26-31.
Marwig's, Carl, Ballet—Cherry Blossom Grove, N. Y., July 28-24.
Marvelous Merrills—Forest Park Highlands, St. Louis, 18-24.
Maxmillian and Shields—Chicago O. H., 18-24.
Mignani Family—M. H., Boston, 18-24.
Monroe, Lucy, and Charles Sinclair—Springbrook Park, South Bend, Ind., 18-24.
Monroe and Wesley—Howard, Boston, 19-24.
Mortimer and Darrell—Forrest Casino, Rocky Point, R. I., 19-24.
Morton, Dorothy—Chicago O. H., 18-24.
Mowatt, Ben, and Son—Masonic Temple, Chicago, 18-24.
Murphy and Nolan—Janesville, O., 19-24.
Murray, Mae—M. H., Boston, 12-24.
Musical Colbys—Pastor's, N. Y., 19-24.
Musical Johnsons—Shea's, Buffalo—indefinite.
Nelson Comiques—Forest Park Highlands, St. Louis, 18-24.
Nevarros, Three—Chicago O. H., 18-24.
Newell and Niblo—Chicago O. H., Sept. 2.
Newell and Shivette—Paradise Gardens, N. Y., 12-24.
NIBLO, FRED—Cherry Blossom Grove, N. Y., 19-24.
Norman, Mary—Chicago O. H., 26-31, Columbia, St. Louis, Sept. 2-8.
O'Brien and Hadel—Suburban, St. Louis, 18-24.
O'Brien and Herold—Zoo, Louisville, July 13—indefinite.
O'Reilly, Edith—The Chutes, Chicago, 18-24.
Palmer, Edyth—Cherry Blossom Grove, N. Y., 18-24.
Pankleb—Athol 19-24, Putnam, Conn., 26-31.
Parker's Dogs—Electric Park, Baltimore, 18-24.
Parros Brothers—Paradise Gardens, N. Y., 5-24.
Partellos, The—Howard, Boston, 19-24, Gardner, Mass., 26-31.
Pastor, Tony—Pastor's, N. Y., 12-24.
Pelot, Fred—Wenona Beach Casino, Bay City, 18-24.
Pony Ballet, The—Forest Park Highlands, St. Louis, 18-24.
Raymond, Hazel—M. H., Boston, 18-24.
Raymond and Caverly—Electric Park, Baltimore, 18-24.
Redding, Francesca—Olentangy Park, Columbus, O., 18-24.
Rene and Richards—Wonderland, Detroit, 18-24.
Renno, Fred—Lake Park Casino, Mansfield, O., 19-24.
Reynard, Ed. F.—Chutes, San Francisco, 5-31.
Rider's Monkeys—Sans Souci Park, Chicago, 18-24.
Roberts, Hayes and Roberts—Pastor's, N. Y., 19-24.
Rochefort and May—Pavilion, Kingston, N. Y., 19-24.
Rome and Ferguson—Macbeth's Park, Lima, 18-31.
Royce, Ray L.—Masonic Temple, Chicago, 18-24.
Russell and Tillyne—M. H., Boston, 18-24.
Satsuma—Paradise Gardens, N. Y., 19-24.
Saunders, Lucille—Orpheum, San Francisco, 25-Sept. 1, Orpheum, Los Angeles, 8-14.
Sawtelle Sisters—New Park Theatre, Marion, O., 19-24.
Schrodes, The—Forest Park Highlands, St. Louis, 18-24, Hopkins', Chicago, 25-31.
Scott, Margaret—New York, N. Y., 19-24.
Seeker, Wilkes and Seeker—Hanover Park, Meriden, Conn., 19-24, Traction Park, New Britain, 26-Sept. 2.
Sharpe and Platt—Suburban, St. Louis, 18-24.
Sharpleys, The—Pastor's, N. Y., 19-24.
Shields, Edward—Ingersoll Park, Des Moines, July 1-Sept. 15.
Shire—Wenona Beach Park Casino, Bay City, 18-24.
Simon and Wallace—Orpheum, Los Angeles, 18-31, Orpheum, San Francisco, Sept. 1-14.
Sisters Delmore—M. H., Boston, 18-24.
Sloan, Blanche—Avenue, Detroit, 18-24.
Sparrow—Paradise Gardens, N. Y., July 28-24.
Stewart, Belle—Pastor's, N. Y., 19-24.
Stuart—Paradise Gardens, N. Y., 5-24.
Sully, Lew—Masonic Temple, Chicago, 8-24.
Sunshine—Sans Souci Park, Chicago, 18-24.
Svengalis, The—Paradise Gardens, N. Y., July 29-24.
Swickard, Mr. and Mrs.—Sohmer Park, Montreal, 19-24.
Talbott and Davison—Wonderland, Detroit, 18-24.
Techow's Cats—M. H., Boston, 12-24.
Terese—Wenona Park Casino, Bay City, 18-24.
Thatcher, George—Avenue, Detroit, 18-24.
Thurston, Howard—Scala Theatre, Copenhagen, Denmark, 20-Sept. 14.
Todd-Judge Family—Paradise Gardens, N. Y., July 22-24.
Truss and Gladden—New York, N. Y., 19-24.
[illegible]—New York, N. Y., 19-24.
[illegible], John—[illegible], Montreal, 19-24.
Turner's Pickaninnies—Walsall, England, 19-24, Sheffield, 26-31, Hull, Sept. 2-7.
URQUHART, ISABELLE—Grand, Phila., 17-24.
Valmi—Electric Park, Baltimore, 18-24.
Way and Maitland—Collins' Gardens, Columbus, 19-24, Farm, Toledo, 26-31.
Weber, John—Howard, Boston, 19-24.
Welch, Joe—Howard, Boston, 19-24.
Weston and Allen—Pastor's, N. Y., 19-24.
Whalley, Norma—Cherry Blossom Grove, N. Y., July 22-24.
White and Stuart—Masonic Temple, Chicago, 18-24.
Whitney Brothers—Stratford, 19-25, Empire, Hackney, 26-31.
Wills and Collins—Howard, Boston, 19-24.
WILDER, MARSHALL P.—Masonic Temple, Chicago, 19-24.
Wilson Family—Wonderland, Detroit, 18-24.
Wood and Hastings—Avenue Theatre, Detroit, Mich., 19-24.
Worden and Shepard—Chicago O. H., 18-24.
World and Hastings—Avenue, Detroit, 18-24.
Yeomans, Jennie—Grand, Phila., 19-24.
Yorke and Adams—Grand, Phila., 19-24.
Yoscarys, The—Paradise Gardens, N. Y., July 22-24.
Zimmer—Casino, Toledo, 18-24.

BROOKLYN'S SUMMER STAGE.

SATURDAY, Aug. 17.

The last three weeks of the Beach season promise a remunerative patronage, the attractions offered being of a quality in their respective lines equal to the best of the regular season in town.

The Castle Square forces completed their fortnight at the Manhattan Beach Theatre with a satisfactory presentation of H. M. S. Pinafore. While the auxiliary people were somewhat reduced in number, the cast in the main was good. The singing of Miro Delamotta, Gertrude Rennyson, Francis Boyle, Maude Lambert, J. P. Coombs, and Maude Ramey, cast respectively as Ralph, Josephine, Deadeye, Buttercup, Bobstay, and Hebe, met every requirement. Digby Bell as Sir Joseph Porter was a trifle disappointing. While in no way slighting the role, his assumption of it on Saturday afternoon seemed somewhat perfunctory. The stage setting was effective and the attendance has ruled large. Jefferson De Angelis and A Royal Rogue are due on Monday, remaining up to and including Labor Day, when the season ends. Manager Ben Stevens informs the writer that the report as to Primrose and Dockstader's Minstrels being likely to follow Mr. De Angelis never had warrant, the engagement not being considered by the management.

Manager William T. Grover's most popular feature at the Brighton Beach Music Hall's ninth week seemed to be Montgomery and Stone, of whom the audience apparently could not get enough. These performances are as painstaking as ever, success not having made them either indifferent or careless. Anna Chance and Charles Grapewin reverted to their old medium, A Mismated Pair, which proved as provocative of laughter as in the past. Impersonations were the feature of an act by Alice Lewis. Miss Lewis sings sweetly, but outside of that one redeeming point naught else can be said. Mrs. Sidney Drew and Mr. Drew presented A Model Young Man. The applause received must be credited to the strength of name, for the performers were both indifferent, Mrs. Drew especially so; Mr. Drew appearing to the better advantage, being just the opposite to their relative work when seen in their When Two Hearts are One. Nina Collins' songs found many admirers, and had they been better chosen would have scored even stronger. Smith and Campbell worked off a lot of old material with good results. Much of it was brand new to the patrons here, so, as they say, why relegate the stuff to the top shelf when it is yet in demand, even if venerable? Slafer's Marine Band was in its accustomed favor, and received hearty applause. Next Monday's roster includes Montgomery and Stone, and Louise Dresser, Jack Norworth, Drawee, Wright Huntington, and a return of the Strakosch Opera Quartette. Business, as it has been right along when not interfered with by the weather, has been to capacity at night and good in the afternoon.

Messrs. Neville and Price are striving to make the final fortnight of Pain's pyrotechnic display at Manhattan Beach a notable one. In addition to the usual War in China, the annual Carnival of Fire is named for next Saturday evening, Aug. 24, and is promised to outdo all previous attempts in this line.

The Pan-American Girl will finish out the season at Bergen Beach, and from present indications is likely to keep her quarters at the Casino; the promised shifting of that production to the stage of the floating theatre Columbia, and an installation of pretentious vaudeville in her place at the Casino, not being probable for the short remaining Summer term. But in the glorious vista of the next Summer's season it is asserted that a monopoly of high-class vaudeville will not be permitted to continue at Brighton Beach, and that the resultant rivalry in dividing up the talent and patronage with that Music Hall will make it appear like unto the proverbial fractional part of a dollar. But then, that is ten months in the future, and quite another story.

It looks at the present writing as if the new season was to get its initial impetus over in the Eastern District, the Unique being scheduled to reopen on Saturday, Aug. 24, the attraction being W. B. Watson's Oriental Burlesquers.

On Monday week, Aug. 26, three of the downtown establishments start in, the Bijou with The Cherry Pickers, Mrs. Spooner's Stock in The Thoroughbred at the Park, and Rose Sydell's London Belles begin their tour at the Star.

The Columbia begins its new policy under the Henry Greenwall direction, on Saturday afternoon, Aug. 31, with The Great Ruby.

Manager Bennett Wilson follows closely after by reopening the Gayety on the evening of Aug. 31 with Sporting Life.

The improvements that were first noted in this column last Spring as in contemplation at the Grand Opera House have all been made, and that place now possesses twelve dressing-rooms that are said to excel anything in their respective line in Brooklyn, and to be fully equal to those of the Alvin Theatre, of Pittsburgh. Manager Lewis Parker has also entirely rebuilt his stage, and it now has installed all the latest and possible devices for the presentation of anything that may come along. The bookings are stronger than ever before, and though the opening features are of a "popular" character, some of those that will come later will be of a grade that will cause the Brooklyn public to sit up and look around. One of the Bravest is the first play, beginning Labor Day afternoon.

Other establishments that will fall in line for that holiday comprise the Montauk, Orpheum, Hyde and Behman's, Payton, Gotham, and Novelty.

It is given out that the policy of the Novelty will be changed and that in lieu of the weekly changes of high-class vaudeville in vogue there the past three seasons Manager Percy Williams will play the burlesque companies seen at the Star, and who previously found an abiding place at the now defunct Empire. When found necessary he will modify the turns and afterpieces, so that it may be possible to retain the major part of the patronage of women with which the Novelty has heretofore been favored under the Williams régime.

The buildings at the northwest corner of Willoughby and Pearl streets, from which the tenants were evicted recently, it being stated that a theatre would at once be erected on the site, are now plastered with "to let" signs, which fact would seem to indicate that the burlesque manager who purchased the property about two months ago had either deferred or abandoned the scheme of locating a new place of amusement on that eligible corner.

JUSTAND FAIR.

OBITUARY.

Mrs. Mary Slafer, widow of the late Martin Slafer and mother of the well-known musical director, William E. Slafer, died at her home in Brooklyn on Aug. 11, aged sixty-nine years. Besides her son, William E., who is now musical director of Hyde and Behman's chain of theatres and leader of the band at Brighton Beach that bears his name, she is survived by two other sons, Charles and Edward Slafer. The funeral services were held last Tuesday and the remains were buried in the family plot in Mount Vernon Cemetery, Philadelphia.

John Tanner, the aged father of H. S. Tabor, the actor, was run over by an automobile at the corner of Eighth Avenue and Thirty-fourth Street, last Tuesday evening, and died almost immediately. Mr. Tanner was eighty-two years old.

Herbert Tuckaberry, a discharged employe of Signor Santelle's Circus, was shot and killed in a quarrel by Joseph Charles Banks, manager of the circus, at Saratoga, N. Y., Aug. 16. Tuckaberry's home was at Ottawa, Ont.

Frederick A. Mollenhauer, a professor of music, of Jersey City, was struck and killed by an electric car at the corner of Church and Cortlandt streets, late in the evening of Aug. 13.

William B. Johnson, once a minstrel of reputation, died at the City Hospital, Newark, N. J., on Aug. 13, of old age. The remains will be buried in Fairmount Cemetery, Newark.

Georgia Weymouth, an English chorus girl appearing at the Folies-Bergeres, Paris, committed suicide by hanging herself on the stage during the performance on Aug. 14.

Walter Irwin Nevin, brother of Arthur and the late Ethelbert Nevin, the composers, died at Sewickley, Pa., on Aug. 16, aged forty-eight years.

BIG BUSINESS AT THE THIRD AVENUE.

The Third Avenue Theatre, under the new management of Martin J. Dixon, seems to have renewed its lease of life, if one can judge by the attendance last week, the first of Mr. Dixon's season. Elmer E. Vance's production of The Limited Mail, that was selected as the opening attraction, played to the largest business known at the Third Avenue in years. Despite the heat the audiences were invariably large and at five performances the "Standing Room Only" sign was out. This is certainly a surprising record for midsummer. Mr. Dixon states that he attributes the successful opening of the theatre to the merit and remarkable drawing power of The Limited Mail. He chose the play out of a number of others, and felt that his choice was a wise one. The performance won the unqualified approval of the audiences, and Mr. Dixon has asked the company for a return date in September, when Mr. Vance's dramatization of "Treasure Island" will be the bill. Mr. Vance will present both The Limited Mail and Treasure Island during the season. Both plays have large scenic productions, with many mechanical effects.

LESTER AND COMPANY'S ATTRACTIONS.

Lester and Company will exploit a number of first-class attractions the coming season. Their new play, At Valley Forge, promises to be one of the most delightful and refreshing dramatic productions of the year. The play is by William L. Roberts, and, as the title implies, is a drama of colonial times, but built, it is said, upon entirely different lines from any such drama yet written, and already enjoys the distinction of having received favorable criticisms from every dramatic editor that reviewed it on its preliminary Spring tour. At Valley Forge has been sumptuously mounted. The cast is exceptionally strong, and Mr. Roberts and Olive Martin will be featured in the leading parts. The season will open at Dayton, Ohio, Aug. 22. The tour of For Her Sake remains under the management of Lester and Company, and this successful play has been newly equipped for the forthcoming season. A competent cast has been engaged, including Frederick Montague and other well-known players. The Iron King, a new melodrama, and a pastoral play thus far unnamed, both by William L. Roberts, are slated for production later in the season by the firm.

LETTERS TO THE EDITOR.

Those Who Demoralize the Stage.

NEW YORK, Aug. 15, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Under the above caption permit me to consider Hartley Davis' article ("Those Whom the Stage Demoralizes") from the other side of the fence. It is a subject that admits of many plain truths, and your valuable organ has not been derelict in calling attention to them. Reforms are sometimes hazardous to attempt, yet they can only be accomplished by the constant and healthful arguments which force themselves upon the reading public.

The stage is a much abused institution. It is subject to adverse criticism at all times from those who are not familiar with its interior workings and conditions and never sympathize with the actor or his calling, deeming us all loose and corrupt in morals, without honor or any of the finer feelings or sentiments that flesh is heir to—only creatures of chance vainly striving for notoriety, no matter what means are employed to attain that end.

In the earlier days of the stage (during the régime of Colley Cibber, Booth, Foote, Garrick, Peg Woffington and others) members of the profession were deemed mountebanks and were often incarcerated for violating the then existing vagrant law. With David Garrick's accession came a revulsion of feeling, and through his efforts the gradual "elevation of the stage," until to-day it is ranked among the arts, and rightly. There is still a desire to "elevate the stage," but it is not always by artistic methods, which fact is to be deplored. Many attack the stage and its fraternity in the hope that some of its glory (or notoriety) may be reflected upon them. Clement Scott did this in the English press, and he was justifiably ostracised. Hartley Davis emulates his example, and that, too, in a magazine patronized and read extensively by the members of the theatrical profession. As all reading matter is produced under the special recommendation of Mr. Frank Munsey, he should be deemed equally culpable with his writer. It seems customary to insult the profession and at the same time accept the money derived from their labors in this much-abused calling. Doubtless Mr. Davis is pleased with the prominence his article has brought him, for I feel certain that otherwise he would still be in that obscurity to which he is justly entitled.

There is no influence of the stage that can "demoralize." Ladies and gentlemen remain so on the stage and off. Blood will tell. You cannot obliterate a natural inheritance of good, and the "new blood" that has been injected into the profession has done much to purify it. On the other hand, the stage is often utilized for the purpose of acquiring new notoriety by those who are already notorious, and in this there is a decided danger. Through them the stage has been temporarily degraded, and unoffending members of the profession have been classed in the same category with the notorious by the ignorant.

I wish to cite a few cases to prove my argument. Not a great while ago an unknown woman of the stage deliberately killed the stage-manager of the company she was with. On that she attempted to elevate herself to the position of star in a partial dramatization of the incidents of her case. To the credit of the profession be it said that it was only with the greatest difficulty could a company be found to support her in her nefarious scheme to gain notoriety. She was a decided failure, and has since sunk into oblivion.

Last season the heroine of a very unsavory divorce proceeding assayed to "elevate the stage" by her presence. Her "shining" was short-lived, and she still owes salary to the unfortunates who were party to her attempt. This woman made the statement in public print that "in the short time she had been on the stage she had not met a lady or gentleman." I question if she is capable of distinguishing them, even if she did descend from the exclusive society circle of a near-by city. Thank heaven! the ladies and gentlemen of the stage are of another sort. At least we all think so.

One of the decided "demoralizers" has been the production of extremely "natural" farces. It is wise to call a spade a spade, but on the stage something should be left to the imagination. The public and press, which in time correct the morals of the production, have at last given them the "cold shoulder." These plays have been pernicious demoralizers, for they have brought the blush to the innocent cheek of many a young woman and man. I have heard even the most hardened sinner say, "It took my breath away!" I refer to the risqué play as a class. Those outside the theatre criticise the actor and actress for their connection with a play that makes them laugh—and blush. And yet they continue to patronize such plays, and good business, as a rule, follows their production. They even go as far as to question the morality of the woman who can "speak and do such things." This, of course, is usually from the women. Men, I believe, are more charitable. The term "moral" is seldom applied to the "mar actor," for he is supposed to be a hopeless degenerate. I heard a very funny criticism of a well-known old-man farceur. The critic averred that "when there were no more racy farces he would not know how to play in a respectable piece." Pretty rough on the aforesaid gentleman, but he is an artist nevertheless.

But these cases only prove the argument that outside influences "demoralize the stage," and the average theatregoer thinks the actor and actress as bad as the play. If "the play is the thing" let us have dramas that do not cause the aforesaid sinner to blush, that elevate and purify the stage, and appeal to the heart and mind instead of the animal in human nature; that will give actors and actresses pleasurable appreciation of "ladies and gentlemen." The results will be the same from a box-office standpoint, if not greater, and the manager will be unconsciously erecting a monument to his memory as a purveyor of plays pure and intellectual, which is an honor "devoutly to be wished."

Let managers, actors and the newspaper fraternity discourage the attempts of the vulgar notoriety-seeker, then will the stage be elevated to the position it deserves among the intellectual arts, and the atmosphere will not appeal to prize-fighters, reformed jail birds, divorcees and other outcasts of society.

Before I close I wish to call attention to an unconscious injury that is done the members of the dramatic profession by the newspapers, and I hope this paragraph will cause the writers to reflect. There are many connected, in an obscure way, with this profession who are not entitled to the designation of "actor" and "actress." So often in scanning the daily papers you see the heading, "Actress in Trouble," or kindred titles. Reading the article you learn that the person referred to has no right to that title, but the ignorant outsider lacks the intelligence to discriminate. Thus is the old prejudice fostered and maintained.

Permit me to thank you for the prominence given my previous article, "About Leading Men," and I hope it will have a beneficent result in the future. It is a subject that applies to all branches of the profession, and one that will appeal to the manager personally.

Thanking you for your valuable space and the opportunity to reach the thinkers of my beloved profession, I am

Yours, for success,

EDWIN MORDANT.

The Parson Playwright.

NEW YORK, Aug. 7, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Just now Athol Forbes is a name for those interested in the drama to learn. It is known little if at all in America, better in England, but it represents a force which I am persuaded will during the next few years be felt in this field. It stands for a vivid and powerful personality, original, fearless, daring. Read Cassock and Comedy for instance, and if you have never heard of it and act upon my advice I'm sure you'll thank me for the suggestion.

Athol Forbes is the pen name of a cleric—the Rev. Forbes Phillips, vicar of Gorleston; and while the Rev. Buck Woods, of Molehill, Mo., and Deacon Strenuous, of Vernal, Va., are hurling their fervid mouthings at the poisonous influence of the stage, the former pauses in his churchly labor and in his composition of a play for Mrs. Brown Potter to invite that artist to occupy his pulpit to give voice to poems whose utterance were more potent than any sermon ever said.

Those of you who read distorted accounts of this occurrence in the daily press no doubt thought our dear vicar only a sensation monger, anxious to shine in a reflected light, and so our editorial writers with bland ignorance were quick to declare. That's wrong. He's loved at Gorleston. In spite of his advanced ideas the fisher-folk support him loyally, and were he in need of help they would arise and support him to a man. Because of the means of livelihood of these parishioners he is known as "the Smackmen's Parson," and in appearance he is as unconventional as in views. Some one in writing of him made a comparison which could not be improved: "With his tremendous head, his massive, clean-shaven face and humorous eyes, he is a picture of one of Lever's Irish priests."

They tell many interesting stories of him at Gorleston. On one occasion he criticised some local institution rather caustically, when one of the officers concerned said to him in the local prints:

"Unless you at once withdraw your statement, write me an apology, and give five pounds to the institution of which I am an officer, I will give you a sound thrashing."

This to a cleric—the Vicar of Gorleston!

This from the vicar:

"I will not withdraw the statement of which you complain, so that it will be necessary for you to give me a thrashing. If you are able to get home without a cab after you attempt it I will donate ten pounds to your institution."

There was no further demand for an apology, and the entire parish of Gorleston applauded.

He thinks brave thoughts, too, this vicar. One day many good people in a conference were shocked by his statement that he believed in the immortality of animals. Quite a murmur of astonishment followed the declaration, not so much open dissent as outraged orthodoxy. The speaker's ire arose and his next shot was: "There are a great many dogs and horses I would rather meet in heaven than some people I know on earth."

In writing for the stage he is following in the footsteps of several other prominent clergymen who have lately made adaptations and original plays which have succeeded. Rev. Freeman Wills, the author of The Only Way and an untried play which Martin Harvey will produce next month in London, is vicar of St. Agatha, Finsbury, and his parishioners love him. Does it not seem that the world moves a little faster as we near the sun? Imagine the consternation which would be created here by the announcement that Dr. Parkhurst had written a play for Richard Mansfield!

I can venture that there will be no preaching in this play Athol Forbes is writing for Mrs. Brown Potter. It will not be a sermon, neither will it be immoral. He knows what art is—that every great picture, every great poem, every great play, is a demonstration of the immortality of the soul and in its presence man is uplifted and ennobled.

But the Rev. Buck Woods and Deacon Strenuous will bay on and on, and perhaps another century will slough into the infinite before all men will know that the press and the pulpit are no more active influences in uplifting humanity than the stage, and that the preacher who commends the good and condemns the bad it presents does far more for his fellow man than he who closes his eyes and in ignorance reviles it and its people.

W. H. WRIGHT.

A Western Manager's Prediction.

ST. CLOUD, MINN., Aug. 10, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I have noticed in several recent issues of your valuable paper—which is the recognized authority on all things theatrical—communications from various parts of the Northwest that everything in the way of crops has been burned up by excessive heat, and advising companies to change their bookings in the territory named. While some parts of the Middle West and a few small districts in the Northwest have suffered, I am pleased to say that Northern Minnesota, North Dakota, Montana, and Washington—the route traversed by companies making Great Northern and Northern Pacific points—have the very next thing to a bumper crop—in fact, the best in many years; and this cry of poor crops up this way is all a glorious fake. The grain has been harvested without being subjected to a drop of rain and is in fine shape. I predict a very prosperous season.

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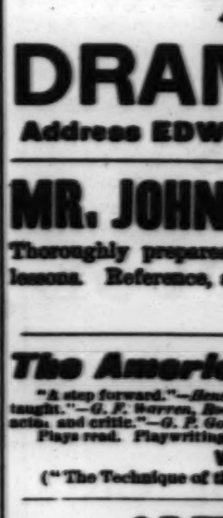
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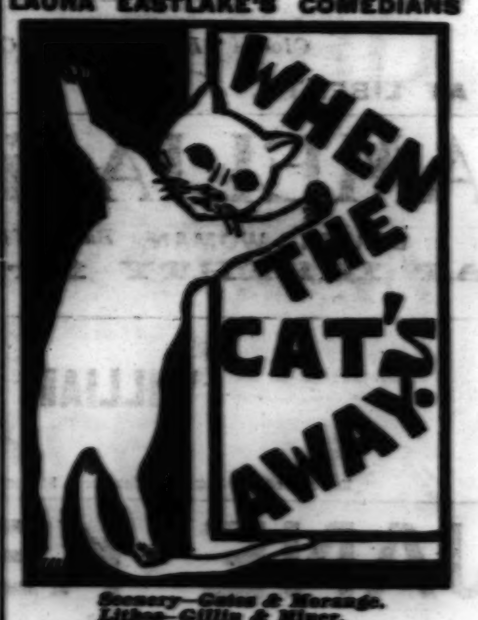
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